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GOSSIP ABOUT THACKERAY AND OTHERS BY SIR WILLIAM FRASER.

BY W. I. WAY.

N his lecture on George the First, Thackeray tells us that he knew familiarly a lady with a remarkable chain of associations stretching back to Horace Walpole, who had asked her hand in marriage, though the wit was very old and she very young at the time. This lady had knocked at the door of the great Dr. Johnson and had been patted on the head by George the First; had been intimate with Fox and the beautiful Georgiania of Devonshire. "I often thought," says Thackeray, "as I took my kind old friend's hand, how with it I held on to the old society of wits and men of the world." This same lady and her sister appear repeatedly in the correspondence with the Brookfields, lately published by the Messrs. Scribner's Sons, and now these publishers have the pleasure to introduce again to American readers this charming pair of old ladies, as they were old when Sir William Fraser first met them. Sir William's book, "Hic et Ubique" (Here and Everywhere) is well named, and it is something like the "Diary of Mr. Samuel Pepys" in that you may open it anywhere and at any time and find much to divert you. As Mr. Lang would put it, "Hic et Ubique" is one of those "bedside books which may send a man happily to sleep, with a smile on his lips." You may perchance open it at page 166, and your eye will be arrested by the great name of Thackeray, and Sir William's story about the Miss Berrys, the only story he ever told Thackeray that caused him to laugh -- "to display in his countenance the signs of inward merriment." And yet several of Sir William's stories are distinctly good. A lady's house caught fire in Bolton Row, Mayfair. "Fame whispered light tales" of this house and its inmate, Mrs. C., but it was in a good neighborhood, as the Miss Berrys lived opposite. It was a summer's afternoon, and a crowd assembled. There was a social gathering at the house of the Miss Berrys, and the ladies and gentlemen;

both old and young, were attracted to the balcony to see the fire opposite. The mob, aware of the character of Mrs. C., bandied jokes among them and were disappointed when they found no one was to be burned, so turned their attention to the balcony. "An evil spirit among them," to let Sir William complete the story, "with a total misapprehension of the gentle hospitality of the once lovely Berrys, I might say 'two Berries on one stalk,' but assume that this was said one hundred and fifty years ago, bawled out at the top of his voice: 'Ah! you old devils! it will be your turn next!' Thackeray looked radiantly delighted; he walked up and down the room saying: 'Pore old things! pore old creatures!'"

Mr. Titmarsh always enjoyed a joke when not told at his own expense. Sir William tells us that Thackeray was once invited to dine at one of the regular messroom dinners given in St. James's Palace. Soon after dinner had begun the senior officer said: "Mr. Thackeray, let me present to you your neighbor, Captain Crawley of the Life Guards." But Thackeray only stammered out his acknowledgment to Captain C. and reserved his conversation for the other officers. To his host he said he did not object to a joke, that he was a joker himself, but he thought there was a time and place for all things.

In his "Fifty Years of London Life," Mr. Edmund Yates prints a descriptive poem by Albert Smith on the members of the Fielding Club. One of the members of this club was a Mr. Andrew Arcedeckne, the original of "Foker" in "Pendennis." Of this individual Sir William tells a story, but only indicating the name by "Mr. A." He tells the ladies that "Phoca" in Latin means a sea-calf, and that Mr. A. repaid Thackeray for the liberty he had taken by saying to him, "Thackeray, I have been to your lectures, and I thought them good, but they were not perfect." "Why not?" "You would get on much better if you had a pianner." Sir William once asked Thackeray which of all his writings he liked the best, and he answered, "George de Barnwell." But he thought the best

thing he had done was the surgeon's song in "Harry Rollicker," written on board a Lloyd's steamer while very seasick. But there are so many good stories about Thackeray in the volume that we cannot give them all in the space allowed here. One may, however, direct attention to Sir William's error anent the weight of Thackeray's brain, which was $58\frac{1}{2}$, not $53\frac{1}{2}$ ounces. These figures could have been verified by reference to "Thackerayana," which contains a very full account of Thackeray's death.

Of Bethel, at one time Lord Chancellor of Great Britain, Sir William Fraser tells many stories in his "Disraeli and His Day," but nothing better, one ventures to think, than his definition of the breaking of the seventh commandment: "In woman an aberration of the heart; in man a surprise of the senses."

About Lord and Lady Lytton there are many anecdotes, some good, others indifferent. One of the best recites how during a separation Lord L. used to write doleful letters to his lady, and in one of these he said: "Here I pass my time, in incessant labor; my thoughts ever of you; my only companion Solitude." But Lady Lytton thought a visit necessary to verify this statement, and surprising her lord one day she found he had told half the truth, "the monster's only companion was 'Solitude'; but Solitude was dressed in white muslin and was sitting upon his knee." With such engaging trifles Sir William has filled his pretty little book. His acquaintance in parliament, in the army, and in public affairs in England and on the continent has been very extended; his memory is good, and his range of vision what one might expect in a man of the world. A man of catholic taste in books and art, his opinions on those subjects are broad and generous. Always a lord - he was in no sense a prig or tuft-hunter — he could share in part the opinion of Lord Melbourne that on the whole mankind was "not venal, but damned vain." For the edification of readers who may not have access to it, Thackeray's song, referred to above, is appended:

"LARRY O'TOOLE.

"You've all heard of Larry O'Toole,
Of the beautiful town of Drumgoole;
He had but one eye,
To ogle ye by—
Oh, murther, but that was a jewl!
A fool
He made of de girls, dis O'Toole.
"'Twas he was the boy didn't fail,
To tuck down pataties and mail;
He never would shrink

From any sthrong dthrink, Was it whisky or Drogheda ale! I'm bail This Larry would swallow a pail.

"Oh, many a night at the bowl,
With Larry I've sot cheek by jowl;
He's gone to his rest,
Where there's dthrink of the best,
And so let us give his old sowl
A howl,

For 'twas he made the noggin to rowl."

Written for THE INLAND PRINTER.

THE NEWSPAPER OF THE FUTURE.

BY GOULD LEE.

THE newspaper of the future will be a small quarto of terse, laconic news items—setting forth facts in the fewest possible words, in type not smaller than brevier. All words will be spelled phonetically. A six-column sheet will be ample to contain all the current news of the globe. The types will all be of equal thickness, and all of aliquot parts with an "em."

"Padding" of telegraphic messages will be ignored, as causing a waste of time without additional information. "Flying Rumors" will be reduced to a minimum, and the second offense of publishing bogus news will be a fatality to the experiment.

The types will be set by automatic machinery at "long range," the copy being furnished by an association, under legal and punitory restraint, to give only facts, without bias or comment. One operator will furnish fifty or more offices with the news synchronously, and the types will be made and composed in words, parts of words or phrases, in all offices within a circuit, whose radius shall be from fifty to five hundred miles from the initial point of news collection — all this will be done by one operator, over a single wire in any one direction.

It will be a misdemeanor to give out "false news" purposely, and also to change the tenor of the news in any receiving office.

Folios or octavos for comment, argument, communications, selections or editorial opinion will be published on separate sheets, and may be folded with the news sheets. Advertisements will, by the law of public opinion, be published on still other separate sheets—the law of self-interest will suggest the finest display and cuts—and as a rule will be attractively written and composed by professional experts.

The law of libel will reverse the old English common law doctrine that "the greater the truth the greater the libel." Malice will not be inferable by law, except from the actual words used. The law will follow that more rational rule of *ex conservatus*, that a publisher "shall be presumed innocent until proven guilty!" Hence, if malice is not shown in the article itself, the plaintiff must prove it or suffer nonsuit.

The newspaper of the future, more than in the past and present, as the ægis of civilization and refinement will have advanced to a far higher grade, and will have become so absolutely necessary to civil, religious, national and personal liberty, that while it may be hedged in by certain necessary restrictions, will nevertheless be privileged to the very verge of tolerable license, consistent with its nobler and greatly enlarged necessity and usefulness.

There will be few, if any, strikes or disorders in the newspaper offices of the future. The out-put business will be immensely increased, the number of employés will be largely increased, their labor lighter, hours fewer and pay higher.

The newspaper editor of the future will not address his contemporary as "liar," "thief," "vagabond," and other such endearing epithets, for the law will compel him to retract — prove up, or suffer the consequences! The aforesaid editor of the future will be a thoroughbred gentleman — the superior intelligence then will form such a law of public opinion that "none other need apply."

The political newspaper of the future in the good and more perfect days to come (some time), will rarely support every act of every member of its party, right or wrong. As the newspaper of the future draws nearer and nearer to the epoch of the millennium, the evils of mere slavish partisanship will dwindle and dwindle, until they become disrespectable, and editorial opinions expressed of political friend or foe will have such weight as to finally weed out and exterminate pests and siroccos of party drill, that the millennium will come, as a matter of course—come, too, like many other blessings and "reforms," through the power of the press.

The press of the future, as civilization shall have been more fully crystallized, will more and more become the advocate of justice, mercy, hope, and charity, the quartette of righteousness among the sons of men.

Written for THE INLAND PRINTER.

DO NEWSPAPERS LARGELY INFLUENCE PUBLIC OPINION?

BY PHILIP LANG.

DUBLIC opinion is probably less sensitive, certainly less demonstrative in the States than in some European countries. A ward or other political meeting in the former in which the interests of an individual, say as a would-be representative, constitute the most apparent business in view, is frequent; but a public meeting at the instance of one or more who have no ambition to serve and no ax to grind is not so frequent. For instance, a meeting held by a body of workingmen independent of all party ties pending elections is a somewhat rare occurrence. This sort of thing is commoner in places like Paris, Berlin or London, where a leading workingmen's official arranges open meetings on either political or trade matters. However that may be, dilatoriness is a feature of public opinion in most countries. It seems to act on the motto, "slow, but sure." And it is less easy to get at than if it were less dilatory. Emphatically, in a political sense, it expresses itself once in four years, sometimes like a whirlwind. But this dilatory agent, which awakens periodically, has newspapers to appeal to it. Do they seriously influence it ever, and for good or evil?

No country on the globe reads newspapers to anything like the extent that is the case in the States. Is all this reading of little or no avail? Take New York city, of which I personally know more than of other

localities - and I only touch on political matters because it is requisite by way of example — how is it that the institution known as Tammany exists yet after the everlasting attacks of three well-known city papers in season and out of season? exists as lively as ever, after, in addition, receiving the "roasting" of several prominent ministers of the metropolitan city? If newspapers influence public opinion, how is it that the Brooklyn papers have for ages, in vain, so far, been pegging away at the doings of what some people term the most corrupt city in the States? What is public opinion doing under circumstances of the long drawnout assault upon its patience as in the Assembly, and later, in the Senate of the United States, on the silver question? These and hundreds of prominent questions are written upon by the newspapers without any visible effect, so far, and on one of the above, at least - the silver question—the large bulk of the papers in the States are on one side. Still, there is such a thing as public opinion, and it is largely influenced by the press of the country. It is slow and judicial in its opinions. If a section of the press be inclined to "screech" now and then, it does not turn a feather in consequence. It is influenced but not absolutely guided by the newspapers. The best of newspapers would be an unsafe guide on some subjects, political, social and otherwise; but public opinion looks to them for counsel constantly, and by a species of intuition appropriates advice calculated to advance its interests.

If you wish to see public opinion influenced by newspapers observe the circumstances of a public crisis. Not to go so far back as the war periods and to judge by more ordinary occurrences, the Homestead trade struggle of about a year ago, as used by a large portion of the press of the States, influenced public opinion to an extent that some do not credit. The way in which the papers extracted lessons from the affair on the tariff question - whether sincerely or not is not for me to say here - seemed to chime in with a large part of public opinion in a remarkable way. For a comparatively small affair such as it was in itself - that is, the lockout - the importance and the public interest given to it subsequently all over the States are with many a subject of wonder. But public opinion largely took it up as a question of the classes against the masses, and when they do that, be it in the United States or anywhere else, they show a "grudge" against someone or something at the first available opportunity.

There are sometimes evidences that the newspapers originate public opinion. Governors of states and other officials have often been stimulated to terminate abuses and crimes by newspaper "nagging" at first, followed by various expressions of public opinion. The affair of the Elmira reformatory, under the instigation of a certain New York paper, creating a popular howl, is an instance. This is one of the most useful prerogatives of newspapers throughout the States. But, on the other hand, did you ever know of a case where a newspaper really changed a man's convictions—say,

political or religious? I need hardly say these are mostly ingrained in a person's mental organization. They are there to stay, as a rule; and a man is mostly influenced by strengthening what convictions he has rather than by trying to make him a convert.

"Independent" newspapers have sometimes a lively existence in crises of a public nature. They wish to appeal to two opposing interests, and the language at their command won't bear the implied strain; neither side is justified in being satisfied at the pole-balancing efforts, and a really genuine outsider gets all the fun there is in the would-be work of art. This is all right in ordinary events of record; but in an upheaval of public sentiment the disadvantages are terrible, when two political parties take sides on the subject, and the paper has to actually convince itself that it can write usefully without committing itself to either side. But these papers are minute exceptions. In public crises most of the newspapers speak out their minds boldly, in such a manner as to certainly influence public opinion one way or the other.

Trade papers are not behind the general press in influencing public opinion, and they have been particularly alert of late, those of them which deal in politics and are not specifically technical. Seldom have they so persistently advocated a point in unison as has been the case in their advising the substitution of politics for some old phases of trades unionism, like picketing and boycotting.

The judicial verdicts given some time ago as to the legality of combining to quit work, etc., have caused a reconsideration of their position.

Some workmen have arrived at the conclusion that the judicial bench is arrayed against their interests; but the bench should easily be able to quench this notion. It seems this threatened movement promises to join every workingman in each given state together as a political force, which is to act as a unit in voting in and out of power such men as favor or oppose their interests as workingmen, not as democrats or republicans. They say now that sectional politics at the bidding of bosses is a farce; that they can do better than that. And really, if they can agree to amalgamate in such a proposal successfully, one state with another supposing none but trade unionists joined in the movement — it would be a formidable affair, and would result in time in few but bona fide workingmen getting seats in the various assemblies throughout the States. If it would remove the charge of corrupt influences in elections as leveled against many workingmen in the past it would do well. If at some far distant time the various trades unions combine financially, as well as in the proposed way, the outcome of a given strike on the part of workingmen could be assured, except the employers of the different trades throughout the States combined to resist the same. And the tendency of the day is for opposing interests to borrow the tactics of the other side. But, in the political proposal referred to, the workingmen would have the complete "call," since

numbers would constitute the sole requisite advantage. One of the organs referred to says that "they intend to show the powers that be that, long as they have been in the traces, they are capable of independent political action; and that if they as a body once show capitalists that they are incorruptible, a tremendous moral revolution will have been wrought before the eyes of the world." It goes on to say that on both sides of politics it is necessary to do away with boss rule to effect the changes alluded to. "They mean to get even with employers, and to blackball politically any and all politicians who aid or sympathize with employers who use unfair advantages over their employés." The probable "fly in the ointment" is the large size of the order to be given. They can do a lot with the aid of judicious counsel on the part of the trade press, which is at the bottom of the more rational portions of the suggestions in the programme; but the workmen require restraining guidance to keep them from windiness. It is some days since the original "political programme" was suggested, but so far we have observed only the encouragement of some union bodies in the states of New York and Pennsylvania. It has not been broached in any convention, I believe, and may be only an ignis fatuus. I mention it as a fair specimen of what the press has done and is doing to influence public opinion, more especially for good; and there is every reason to believe that the influence will increase in ardor and in intelligence. But let not the workingmen be ruled by grandiose proposals beyond legitimate lines, whether they intend "to get even with the employers" or not. Longheadedness wins in the end.

Translated for The Inland Printer by Leon Ivan.

CASTING FROM MELTED WOOD.*

BY E. DESORMES.

THE secret of making castings from melted wood has been shown in previous articles in *Intermediaire des Imprimeurs* to have passed from the theoretical stage to the practical, and has been proved to be adapted to practical purposes in the graphic arts.

Although it is not pretended that the illustration recently produced by that means was an incomparable *chef d'œuvre* of typography, one thing is certain, that it was a facsimile of the original engraving from which the matrix was taken, because all the imperfections of the original were reproduced with the greatest accuracy.

Well, why, some people might say, did they take a defective cut in place of having used one which would leave nothing to be desired. The answer is very simple: The first illustration that came to hand was used for the experiment merely to see the result, and the result proved so astonishing that the wood casting was printed in the condition in which it came from the founders. This much has been definitely proved, that all poster type and a crowd of typographical accessories

^{*} Printed in Intermediaire des Imprimeurs.

can be manufactured advantageously from molten wood; that the new material works admirably on the press, and is able to withstand the wear incidental to a large number of impressions, and is not injured by potash, carbonate of soda, kerosene, benzine or alcohol.

The comparisons which have already been made have very effectually removed all doubts as to the resistance, durability and lightness of castings made from wood, because pieces have been taken out intact after soaking for three weeks in alcohol at ninety degrees, lye and other solvent fluids, although the pieces experimented upon were very small, being of one, two and three cubic centimeters.*

Furthermore, printing ink appears to have a peculiar affinity for cast wood, and "takes" with a regularity that is not surpassed by any other substance, and it stands washing very well without either warping or checking in any degree. Each of these points has an interest to persons who are interested in this novel process.

But the utility of the discovery of MM. Bizouard and Lenoir does not by any means stop at the manufacture of printing material. Melted wood is applicable to such a multitude of uses that it is impossible to foresee where they may end, for each application opens up a path to hundreds of others.

For the present, however, it may be said that castings in wood for household furniture, decorative ornaments and objects of art may be easily made, the material having the compactness and durability of marble, combined with the fact that it can be worked as easily as ordinary wood. It can be bored, turned, planed, sawed or polished as well as the most expensive woods of commerce. In fact, the finish that can be put upon the fused product far surpasses anything that natural woods are capable of without a vast expenditure of time and money. The density of the manufactured product is considerably less than that of compressed wood with which it has often been confounded, which of itself is a fact of considerable importance.

In consequence of the hostile criticisms which had been inflicted upon the previous articles touching this discovery, the writer had felt himself compelled to go still further into the subject, and his investigations had revealed several very curious results, one of which was that wood when insufficiently fused had the power of burning with an extraordinary brilliancy. Pierced by a hole lengthwise it burns slowly, without odor or smoke. On the other hand, if the fusion was complete and the piece was solid, it was very hard to burn, being consumed *very* slowly and with a prodigious degree of heat.

As was mentioned on a previous occasion, the ashes from the fused wood furnished a beautiful venice red; in addition to this it may now be added that raw sienna and chrome yellow are also found among the refuse, the colors varying according to the nature of the flux employed to facilitate the fusion. The

manufacturers are thus able to obtain from the waste or detritus furnished in the process, four distinct products, which, coupled with the tannin which is extracted in the preliminary operation, all have a market value too great to be neglected.

One word with regard to the flux used. It may be asked if the wood will not fuse without it. In reply it must be said that the melting could be accomplished without it; but the flux appears to accelerate the fusion, and as it appears to augment the number and quality of the secondary products, the inventors have thought, and not without reason, that it would be to their advantage to employ this method.

The problem which troubled the philosophers of old, "Can wood be fused, or is it infusible?" is always present. Hippocrates saw that it was fusible and Galen saw it was not. But until further proof to the contrary, E. Desormes will continue to hold fast to the opinion of Hippocrates, and for the following reasons:

Profiting by the holiday on July 14, he accepted an invitation that had been extended to him to visit Semur, in order to see the process by which MM. Bizouard and Lenoir attained such wonderful results, and publish the facts as ascertained by ocular demonstration. The following is an abridged narrative of the phenomena as they appeared to him, while in actual operation: He there witnessed ten experiments, five involving the complete process and five illustrating portions thereof. When the thermometer attained the heat of 222 to 225° (Cent., probably), it produced a disengagement of gas which escaped through the joints of asbestos (in the machine to be constructed for the purpose it will be led out through valves and will be gathered up in proper vessels suitable for the reception of the various products), and disseminated an odor characteristic of acetic or pyroligneous acid. At this time is produced a whistling sound which is succeeded by a pronounced rumbling, and the pressure gauge, which it was impossible to move a second previously, began to manœuvre with remarkable rapidity. During this time the gas continued to escape, but the rumbling diminished, and ceased completely when the proper degree of pressure had been attained. At the right moment the fire was extinguished and the cooling commenced in order to permit of the drying. All the samples thus produced resembled each other in a surprising degree; it was not the same with those obtained at a temperature of 217 to 220°, which preserved with unmistakable fidelity their primitive vegetable character.

Having thus witnessed the operation under these varying conditions he is able to maintain with all the energy of his former belief that the wood did actually fuse. Further, M. Engelfred, a distinguished engineer, to whom was submitted one of the best specimens, admitted the fusion, and other chemists had been forced to make similar admissions, and it is anticipated that all will be forced to make similar admissions now.

It may be further observed that three strangers, Messrs. Cross, Bevan and Beadle, have been able to

^{*} Two and one-half centimeters to the inch.

dissolve cellulose in another manner by the solution of ammoniacal oxide of copper. The substance used to dissolve the wood has a great analogy to that employed by Messrs. Cross, Bevan and Beadle, but that is all that the inventors will permit to be said of it.

The last word has not yet been said about woodcasting, because the inventors have gone very slowly and have not yet attained the degree of perfection to which they aspire. It would appear that with the rudimentary machine at their disposal they have not yet been able to determine with scientific accuracy the precise point of fusion, and this is the principal point. Besides, the gas heat that they used in their experiments was of a very unsatisfactory character, the temperature being irregular; the pressure also, not being automatic, was inconstant and failed in precision, and was sufficient to affect seriously the homogeneousness of the surfaces molded. From a scientific point of view these points are of a secondary consideration, the principal problem of the possibility of the fusion of wood having been settled beyond all doubt.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

EEMING that my apprentices have had practice enough for the past three months on quarter and half bound work, I will endeavor to carry them to what is known as half bound spring-back binding. In order to do this we will have to lay out a little more money in machinery, and just a trifle in material. We will, therefore, secure what is known to our trade as a back molding iron, which will cost us \$5, and a piece of web band, which will foot up a total of \$5.75 for both. We may now proceed with our first spring-back book, expecting, of course, to run into many difficulties as we proceed. Still, we may hope to master the situation sooner or later to our entire satisfaction. Going, as we are now, into the blank-book making business on a small scale, we may, if we take special interest in the work before us, manage in a few months to turn out a fair blank book. Of course, it will require practice, and by many may be given up as not practical to go this far into the bookbinder's trade. Yet for those who desire to overcome all obstacles, I will make all technical points as plain as possible, and the. carrying out of my instructions must depend upon him who thinks by their aid he can master the work.

Words never taught a man a trade (mechanically), although they may start him off. Without a start there can be no finish. Our first move toward the job in question will commence with the examination of the heading. Taking it for granted that our job is ruled and printed and ready for the binder, we first examine each sheet carefully and see that none but perfect sheets enter the book. We then fold all the perfect sheets in sections of five sheets, if on ledger paper; if on ordinary flat, say a 24-pound demy, then fold in six or

seven sheet sections. We will say we have now in hand an eight-quire medium book on 36-pound ledger paper. After folding it in five-sheet sections, we rub the fold firmly, the closer the better. We now jog it up perfectly straight, being careful that all sections are placed one way, and always jogging them at the head. We take four sheets of blank paper, same weight and size, and fold in two-sheet sections, which are known as the end sheets. After folding, paste a strip of white muslin about an inch wide down through the fold on the inside sheet, thus strengthening the fold for the sewing, and place this pair of end sheets on each side of the book, front and back; jog up carefully, and lay book aside for ten or fifteen minutes, giving the muslin strip a chance to dry. This done, we take the book, and as we have no saw press we manage the best way we can to hold it straight, while we saw it for guide in sewing. This can be done by laying a heavy weight of some kind on it, and taking a pair of dividers we divide the eighteen inches, or whatever size we may have, into five equal parts, and then scratch with an ordinary backsaw half inch from each end - that is, half inch from extreme head, and same from the bottom of book, as in diagram herewith; scratch with saw deep

enough to go through the fold, so that when the section is opened the scratch may be seen upon the inner part

of sections; these two scratches are called the kettle stitches.

The two end marks act as the foundation for the sewing, and, as stated, are known as the kettle stitches; the double marks are for the web band. We now proceed to sew the book, using a three-cord linen thread well waxed, the first move being to take three strands of the thread long enough to cover the thickness of the book and two inches over, allowing an inch on each side of book; we make two of these into three strands of thread each, and slightly twist them. We then cut four web bands the same length as the two threads of three strands each already mentioned. Now thread a blunt needle, and taking the first section of the book, lay it face down and pass the thread through the first saw mark on the top, passing it in from the outside. We now thread through the middle of section, leaving enough thread on outside to tie a double knot to the three-strand kettle stitch guard, which is then laid into the saw mark perpendicularly. After we have passed the thread through the section with the right hand, we draw it through with our left to within an inch of the end of outside and knot it in a hard knot to the kettle stitch guard; this done, we may proceed with the needle in our left hand and pass it through the next saw mark from the head of book, and out; then we draw the thread tightly, but not tight enough to tear the paper; having our needle on the outside, we now lay one of our web bands between the double saw marks, pass the thread over it and through next

saw mark. Our thread now holds this web band in place, and we pass our needle with left hand over to next saw mark and push it through, drawing it out with the right hand; we lay another web band between double saw mark and pass the thread around it and in again, drawing it through tightly with the left hand; we now have two web bands in their places. We repeat this procedure until we have four bands in their place, and we reach the kettle stitch at bottom of book. We pass our thread out and draw it through with the right hand, lay our kettle stitch guard in the single saw mark as we did at the head, only that we pass around it, and go back inside of section and back through outside again, and then form the knot. We now lay the first section of our book proper on top of end sheet face down and head up, and go back to head of book just the same way as we came to the bottom. When we reach the head we tie the knot the same as we did at the bottom, lay on another section and go back to the bottom again, lay on another section and return to the head, and so forth, using a folder to rub each section down firmly as we get through sewing it; repeating this until we reach the end sheet, tying an extra good knot at the last kettle stitch reached. In joining our thread as we proceed, we must be careful and always have the knots fall on the outside, and always where a web band appears, as it is there that the knot is least conspicuous and makes the best job, as you may always pass the ends of the knot under your cross threads over the web band. A knot should never be placed inside of a spring-back book, although you must place them there in a tight-back book. Having sewed our book I will endeavor to bind it up complete in our next article.

Written for THE INLAND PRINTER

TRIM ALL CUTS TO NONPAREILS.

BY HENRY HAHN.

TE have not reveled in the luxury of the point system so long that the majority of printers cannot recall (and some are still experiencing) the vexation arising from the various sizes of types made by different foundries, which were supposed to be a uniform size but which varied so much that it was difficult to tell where the nonpareil left off or the minion began. The trade for generations accepted these conditions without a murmur, simply because type had always been made so, and it was presumed it always would be. But we have been emancipated from this condition of things, and the labor which was once irksome and irritating has become a pleasure. Great as this improvement has been there are many things remaining which can and will be done to still further simplify the labor of the printer. And right here let me make a suggestion which will help to bring about, in a small measure, this reform, and save the printer many annoyances, a good deal of work in the aggregate, and help and do justice to the pressman as well, namely, that you insist on your electrotypes and other 'last ones,' it will be a source of profit and satisfaction

cuts being made to nonpareils. This is such a simple matter that at first thought you will be inclined to think that it is not worth the trouble and that you may expect trouble from your electrotyper because he will tell you: "We have always trimmed them up to the face of the cut and that ought to be good enough now"; but if you insist on your rights you will get them. As I have said, at first sight it does not appear where the advantage comes in, but every job printer and pressman knows that the fewer pieces of leads about a cut the better. A nonpareil slug is better than three six-to-pica leads. Every office has, or ought to have, labor-saving leads and slugs, and as these usually run in nonpareils up to at least ten ems it will be seen that in using cuts trimmed to nonpareils they will always harmonize with your labor-saving material, and that in running around a cut you save all the time and trouble usually necessary to space out a cut with leads, cardboard, etc. To make this more clear, suppose you had a cut eleven nonpareils wide which you wished to use and have run around in a thirteen-em pica column, you would set your stick for the type to be run around to fifteen nonpareils and the cut would exactly fill the space. How often do you suppose your cut would fill the space exactly if you let your electrotyper trim your cuts as he pleases? Not often. If it did not, then you would have to do it by using leads, all of which takes time and is not as satisfactory in the end. But suppose you had a whole page of cuts about one inch square, to put together, your page would be full of small pieces of leads in your endeavor to get them to line up, and the time consumed would be considerable. With your cuts made to nonpareils both ways it would not need a lead in the whole page and it would be almost as solid as one piece. Try this, and you will wonder why you did not think of it before.

Another thing which newspapers will find a great convenience is to have cuts designed to fill a thirteenem space made to fill it, or any other size column which they intend the cut for. It rarely ever costs any more and saves the work of spacing out, saves the material used for the purpose and lessens the chances of small pieces working up on the press.

Written for THE INLAND PRINTER.

DUPLICATE ORDERS.

BY F. W. THOMAS.

THE bookkeeping of every printing office should be so arranged as to permit quick and easy reference to any order filled in the past. Duplicate orders are the most profitable kind of work which comes into an office, granting of course that the original prices were right. And any effort which facilitates the prompt and accurate filling of these orders, with as little annoyance to the customer as possible, is energy well expended.

When your customer comes in and says "Well, Jones, give me another 5,000 bill-heads, same as the to you if you are able to almost instantly produce the sample last done. Your customer will also be pleased, as he can hardly fail to appreciate your care and attention to his past orders. He will unconsciously reason that similar pains will be taken with future orders. He will think, "Well, at last I have found a printing office where work is carried on in a systematic manner. I'll patronize that office altogether hereafter."

Now, I claim that that idea existing in a sufficient number of people is what constitutes the groundwork of the very best kind of a printing business.

The careful filing of all work done, in such shape as to be readily accessible by means of conveniently arranged indexes, so that a complete record of any job ever done can be quickly found, will do more toward enabling you to produce that idea in a sufficient number of people than any other means.

The system in use in the writer's own office has done a great deal in this way. It is the result of considerable discussion with other printers, and is believed to be the best system used by moderate sized offices. A brief description is here given.

Every job has its own envelope on which are all the particulars concerning that job. As fast as finished these are entered in the job book and numbered. The job book gives the name of the customer, the number of the job envelope, the kind and quantity of stock used and cost of same, with cost of any miscellaneous items and the total price. The envelope contains original copy, proof and finished sample.

So far this system is about the same as is used by all printers who keep books.

The problem remained to get up an index for all these jobs which would be practicable—one which would combine the least amount of labor with the greatest ease in reference. This has been accomplished.

Our index book is an ordinary record book, 8 by 10 inches in size and about six hundred pages, with an ordinary leather-faced index cut down the front edge. The method of entering the jobs can best be shown by a set of specimen entries:

AVERY MEDICINE COMPANY.

Electros—1088, 1708, 1912.

Half-tone—1089.

Pamphlets—1090, 1321, 1422.

Labels—1379, 1381, 1705, 1709.

Bill-heads—1380.

Circulars—1479, 1707.

Envelopes—1482.

ANCIENT ORDER SCOTTISH RITE. Cards — 1225.

Folders — 1226, 1727. APOLLO CLUB.

Programmes — 1262, 1424, 1886. Invitations — 1887.

ALCORN, H. R.

Letter-heads — 1398. Statements — 2409. Engraving — 1399. Labels — 2270.

The name of the customer alone extending to the left of the marginal line, it is apparent that very little time may be consumed in finding any customer. And

when found, you have directly underneath a complete record of the work done for that customer. There is the name of each job done for him, and following it the job number, which gives, of course, instant reference to the job book, and if still further details or a sample is needed, the same number refers also to the job envelope. These we keep filed in their order in a cabinet constructed for the purpose. When an order has been duplicated once or twice, the job envelope number of each order will be opposite the job, as, for instance, under the Avery Medicine Company, we have "Electros - 1088, 1708, 1912." This, of course, indicates that we have filled three orders for electros for the Avery Company. These orders may have been duplicates of each other or they may not have been. If not, then reference to the job book or job envelope of each order might be necessary. This is not found in practice, however, to be any great objection. Our plan is to leave about as many lines after each new name added as we think will be necessary. In the case of customers who have only a small number of orders, we double them up as in the last name in the sample. This saves space and is not at all confusing.

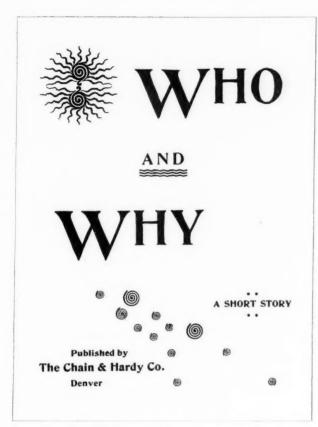
Such, in brief, is the best method for indexing jobs known to the writer. There are offices doing from \$10,000 business a year up to those doing \$75,000 worth which are using this method with great success. It is an index, not of ledger accounts alone, but of cash jobs also; in short, a complete and accurate record of reference, enabling us to be sure of finding any job we have done in a short space of time.

The advantages of such a system are far greater than would be at first supposed.

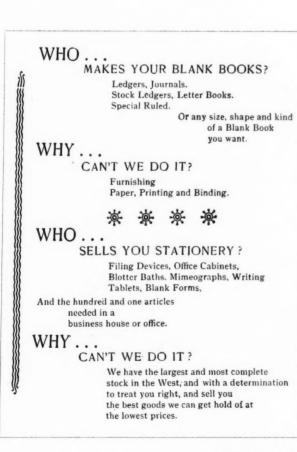
In doing reprint work or duplicate orders, the copy may be furnished by the customer, but the previous price must be looked up. Now if this is a difficult thing to do, you will figure up the job, and if the price looks all right, why you will "let 'er go." If you are too high, the bill will probably be returned to you for revision. If you are too low, the chances for your recovering the difference would be very slight. In this one way alone, the index book more than pays for itself. You are thus enabled to maintain consistent prices. Like any other system, its advantages multiply with age.

Duplicate orders do not require fresh designs or the annoying waiting and changing of proofs common to original orders. With proper means of reference to the last order, even the figuring out of the stock can be saved. Duplicate orders are, therefore, the most profitable kind of work, and special effort should be made to secure them.

It may be suggested, in closing, that if you note about how long a certain lot of any kind of blanks last a man, and then when each lot is ordered make a note in your diary of about the time you think he will need another lot, you can keep very close track of your customers and be reasonably certain of securing their duplicate orders.











Specimen of half-tone engraving by THE F. A. RINGLER CO., 26-28 Park Place, New York.

THE WATERFALL.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING. [Entered at the Chicago postoffice as second-class matter.]

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CHICAGO, NOVEMBER, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

vance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisein its columns, and the number of them, tell the whole Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. McCov, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany. Un benfelben find auch alle Anfragen und Aufträge Infertion betreffend zu richten.

NEWSPAPER PUBLISHERS.

EWSPAPER publishers, editors and business managers form no inconsiderable number of the subscribers to The Inland Printer. The technical value of its articles on the composing room and the pressroom commend it to this class of readers no less than the opportunity it affords for an interchange of opinion on the varied and interesting problems of newspaper publishing. In addition to the letters of newspaper men renewing subscriptions or subscribing for the first time, requests for exchange privileges are becoming so numerous that our time will not admit answering them severally. We must respectfully decline these requests. As a class paper for newspaper men of all

descriptions The Inland Printer looks to that class for its subscriptions, and its exceedingly low price certainly puts it within the reach of all.

Proffers of advertising in return for subscriptions we cannot accept.

PURCHASERS.

DURCHASERS and dealers are quickly put in communication with each other by The Inland PRINTER. If you are considering the purchase of printers' or binders' machinery, material or supplies, a postal card to THE INLAND PRINTER will promptly bring you a list of the most reliable houses, together with price lists and circulars. To the busy man this convenience will recommend itself. It is offered gratuitously and we cordially invite prospective purchasers to advise us of their needs in the above regard.

RELATIONS OF EMPLOYING AND JOURNEYMEN PRINTERS.

F any considerable portion of the printers of America experience a sense of disappointment over the Typothetæ treatment of a shorter workday, in the late convention, we are sorry for it. We are sorry because we feel that THE INLAND PRINTER is to some extent responsible for the hope entertained by so many previous to the Typothetæ convention that the employers would give earnest consideration to this question, and that the result of their deliberations would be satisfactory and beneficial to all concerned. The employers took a different view of the matter, with the result that the outcome has not been such as we had hoped for, and such as we had led others to hope for. The employers are presumed to know their own business best; they have disposed of this question to their own satisfaction, but all the same we believe they have made a mistake yes, and a very serious mistake.

The United Typothetæ could not have done a more graceful thing at their convention than to have opened a way for at least a full and free discussion of the merits of the question of a shorter workday, with the idea of ultimately making some practical experiments in that direction. The time is ripe for such a movement, the printers are far behind other and younger organizations in this respect, while the state of trade could not have been more propitious for making such experiments as might have been agreed upon. The employers certainly could not have concluded that it would have been beneath their dignity to have treated with an organization that has been in existence for half a century, and of which many of their number, as well as some of the most respectable citizens of the Republic, past and present, have been active members.

Leaving out of the discussion all questions of pecuniary interest, which have been dwelt upon quite freely in the past, it might be expected that the employing printers, being men of broad views and liberal education, would take the course suggested as a matter of policy, if for no better reason. That there may

be no mistaking just what is intended by this, we direct the reader's attention to an article printed on another page under the heading, "Do Newspapers Largely Influence Public Opinion?" where attention is called to the active efforts being made by the labor press of the country to induce workingmen to take advantage of their numbers and secure by legislative means what they have failed to secure through the trades union, or by their pleadings to the liberality or justice of the employer.

As a seguel to the article referred to, and as an indication of what may result when workmen are convinced that reform will come only through the ballot, we would ask our readers, and especially those of them who may be members of the United Typothetæ, to turn to the correspondence column of this issue and carefully read over the allusions to the Industrial Conciliation bill in our New Zealand letter. Having done this, the reader will be in a position to appreciate our motives when we argued for a peaceful settlement of the short-day question, as he will also be in a better state of mind to realize what may transpire in America when the working classes here resort to the same measures of relief that have been adopted in New Zealand. But then the reader may conclude that, should the American workman seek to and finally gain control of our legislative bodies, he would never resort to such radical measures as has his brother in New Zealand, and yet that is just what he would be most likely to do, and he would cite the action of the United Typothetæ in justification of his course. And then the reader will understand upon what grounds we make the assertion that the employing printers, in their late convention, made a mistake.

PRINTING FOR THE TRADE.

ADVICES from England give an account of the insidious methods of a printing firm, noted for the fine quality of its work, which solicits "printing from the trade." These enterprising printers reach over the head of the middleman who trusts to their honor and make appeals to his customer for direct trade. The printers who have cognizance of the endeavors of this firm, it is needless to say, are unanimous in expressing their dislike of these methods, and indeed the practice cannot be too severely condemned.

Honest competition will permit of no arguments condoning such procedure. It is, however, too common to be as effectually denounced as it deserves. Work placed in the hands of "printers or binders for the trade" by the printer or binder whose facilities are inadequate to its execution, or by the middleman pure and simple, should be secure from the interference of such "printers or binders for the trade." It may be thought "smart" and "enterprising" to enter in competition with the middleman for any future business of the consumer in such cases, but the ethics of business will not countenance such guerilla tactics.

SPECIMENS RECEIVED.

THE large and constantly increasing amount of mail daily coming before us for consideration renders it necessary for us to notify our subscribers that all letters, of inquiry or otherwise, referring to specimens of printing sent to this office, must be sent in the same inclosure with the specimens, where it is possible. The package must also be marked "specimens," or "inquiry," as the case may be, to insure prompt attention.

We take this opportunity to advise many of our readers that we cannot undertake to send them specimens of printing. We shall be pleased to publish the names of those printers who are desirous of exchanging specimens with others, but the time and labor involved in sorting and arranging specimens prevents our acceding to the many requests lately received for them.

INEFFICIENT WORKMEN.

OUR bright and interesting contemporary, the Scottish Typographical Circular, for October, gives its opinion on the duty of employing printers toward apprentices. We quote the article in full:

Some trade journals have recently been arguing that it is the duty of trade unions, while they insist on their members being paid at the standard rate, to certify in addition their competence as workmen. On what principles of reasoning, or want of reasoning, such a proposal is based, it is difficult to understand. The typographical societies take their members as they find them at the expiry of a seven years' apprenticeship, and if the young men are not then everything they ought to be as workmen, the blame is surely to be laid at the door of the employer with whom they were apprenticed. It would doubtless be to the advantage of a trade union were all its members of the highest competency and character, but while it is not so it would be impossible, and, if it could be done, suicidal, to exclude from our ranks those whose abilities as workmen do not come up to the highest standard. The American Bookmaker recently complained that when an employer sends to the local union office for additional help, he too often gets men who are neither competent nor reliable. This was echoed the other week with approval by an English contemporary. We are no defenders of incompetency; we would be glad if every journeyman could be influenced in the way of making himself more efficient than he already is, so that the standard of efficiency might be raised even higher than now. But to expect, as our contemporaries apparently do, the local unions to keep a staff of men of the highest class, both as regards skill and reliability, ready to rush away anywhere for a few hours' work, shows an innocence rather refreshing in this wicked fagend of the nineteenth century. Too often, alas! in these bad times are men of high ability and character to be found ready for even a few hours' work, but to such we wish a speedy change of fortune.

The reasons for the incompetency complained of are easy to discover. The greatest factor is undoubtedly the failure of the employer to fulfill his part of an implied contract. In times past, when indentures were the rule, it was stipulated that boys, in return for their services, were to be taught their business — were at least to have the chance of becoming efficient workmen. But although indentures are now rarely heard of, the obligation remains the same on the employer. If he gets the service, he should give the instruction. If all employers were to do this, the number of incompetents would soon be greatly reduced. Of course, there will always be some hopeless cases — men whom nature seems to have preordained as duffers, and to be the disgust of their employers and the torment of their

fellow-workmen. But such as these are only a small section of the present number of incompetents.

A certain proportion of the blame is to be put on the boys themselves who swell the number of incompetents. They are not anxious to learn—in their eyes sufficient for the day is the evil thereof. And they carelessly drift on till their seven years' probation is expired, and then discover themselves full-fledged journeymen without a journeyman's equipment of skill and knowledge.

The demoralizing system of piecework is one of the undoubted causes of incompetency. Boys are put to set type on piecework when they know little more than the boxes, and are in many cases kept at the same mechanical kind of work during the remainder of their apprenticeship. It is human nature that the boys are more anxious to make money than to learn the details of their business; and the wonder is, not that there are so many incompetents, but that there are so few.

To remedy this state of affairs, something has been done of late in various parts of the country. The inspiring influence of the various trade journals counts for much, and good work has been done by the various branches of the Typographia. But the Typographia has failed with the great mass of the young men, and for a very patent reason. What a very shrewd observer put in verse over the signature of "A Common Apprentice" in our pages a few months ago is the cause of the Typographia movement reaching only the few and not the many. "To expect a felly, efter oors, to sling up teeps for fun," from an apprentice's standpoint, is indefensible.

If employers were to recognize that it is their duty, and would redound to their credit, to turn out efficient journeymen, the matter would be greatly simplified. They could provide for all apprentices getting a chance of becoming competent; and they might, in their offices, by examination, test the knowledge and skill of each before his apprenticeship expired. The inducement of a money prize, or the promise of a "stab" frame to those passing with distinction, would induce competition, and before long the failure to pass would be regarded as a desire of being, like Dogberry, written down an ass. The extra expense that might be incurred would be given back with interest by the increased efficiency of the apprentices.

One thing is almost certain — that trade unions will refuse to impose any restrictions on the entry of young journeymen into their ranks. A writer in *Hazell's Magazine* mentions that Mr. H. Jowett has always contended that trade unions should refuse to admit into their body apprentices who could not prove themselves capable workmen — both theoretically and practically. But with all deference to Mr. Jowett's great authority, we consider this altogether out of the province of tradeunionism. The future advantages might be great, but the dangers on the way would be many. Besides, the saddle should be put on the right horse; and in this case the right horse is the apprentice's employer.

We think, with the writer of the foregoing, that many employers are to blame for the incompetence of workmen, but it is questionable if the trade union is doing all in its power to preserve a high standard of competency in its membership. It is admitted by union members that there are many incompetents in the ranks. How did they get there, if the law of the union has been obeyed, and the proper officer has done his duty? The by-laws of all typographical unions demand that "No applicant shall be admitted to membership in this union unless reported favorably upon and recommended as a competent printer by the recording secretary and organizer," and this is in line with Mr. Jowett's idea. We submit, however, that

the employing printers have the greatest influence on the efficiency of apprentices and workmen; that they have often forced incompetents into the ranks of the union, but we also submit that recrimination avails nothing in this matter.

Employing printers meeting with journeymen printers for a discussion of this and other problems of the trade, is the only way to arrive at their solution. Do we get the best apprentices? A young man contemplating learning the printing business is justly influenced by a consideration of what the trade offers his future. It would be well for us, therefore, to ask ourselves if there is the prospect of a respectable livelihood for the apprentice at the end of his years of study and probation? Will he be encouraged to make printing his life business, and what provision will it permit him to make against the vicissitudes of fortune. In short, is it worth while to learn the printing trade, which is more confining and debilitating, requires more study, with more hours work per day than any other, and if demand and supply regulate skilled labor, what have we to offer for the development of a superior article in the typographical skilled labor line?

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VII.—BY WILLIAM J. KELLY.

HAVING fully explained the more preferable packing for presses requiring an extra amount, notably those built for what is termed "country" use, together with some of the older makes of large drum cylinders, I have but briefly touched on that suited for the better class of presses, as now built, and which require much less packing; nevertheless the last paragraph in the previous chapter will be sufficient for all present purposes regarding the packing necessary for this class of cylinder presses.

MODIFICATIONS IN HARD PACKING.

It is not practicable to use the same kind of packing on cylinders for all grades of work, such as fine illustrated forms, poster forms and job forms. While the hardest and most rigid tympan is by far the best for use to produce superior results in the treatment of all classes of illustrated work, it would not be advisable to attempt to use that kind of packing to print a show bill with. Nor would such a tympan be necessary in many cases of general job printing.

TYMPANS FOR DIFFERENT KINDS OF WORK.

For fine cut work, of any method of production; open blank and rule work, and close register colored work, the hardest tympans are best. It must not be supposed that because a tympan is built up to rigid hardness that it will wear down the face of the form on press, or otherwise injure its sharpness. On the contrary, its rigidity insures sharpness of impression, because there must not be over-indentation whereby the face of the lines are partially embedded in the paper. But this condition of success is only attained

by reason of the greatest care by the pressman when he has put the form to press and evened up to uniformity every perceptible defect in the height. Conjointly with this consideration comes the warning to be sure that only the requisite number of sheets are put on the cylinder in building it up to its correct printing height. No more nor no less than is necessary to show the printed impression on the face of the sheet—after all make-ready has been done with—is the rule. It is the surplus sheet that causes wear on the form and creates disturbances on the cylinder with the overlays and make-ready.

THE SOLID HARD-PACKED TYMPAN.

To prepare a thoroughly hard tympan for such work as I have first named, I suggest covering over the muslin sheet that holds the hard-packing boards to the cylinder with a strong sheet of smooth paper. Paste this along the edge of the muslin in the front opening in the cylinder. This sheet should be drawn down tightly over the muslin and evenly pasted thereto in the lateral opening in the cylinder. When thoroughly dry, proceed to cover it over with a dampened sheet of manila paper - care being taken that the dampening is done as evenly as possible and on one side only. Do not saturate the sheet with water; but give it just as much as it will absorb without showing the moisture on the reverse side. Dampen this sheet on a flat board - not on the cylinder. After being dampened about a couple of minutes it should be carefully put over the previously fastened sheet of paper; fasten it in the front opening the same way, and be sure to keep the dampened side outward. Rub the sheet downward and to both sides of the cylinder, in order to distribute its covering as uniformly as its dampened condition will allow. This must be done quickly while the sheet is tractable; then evenly and securely paste it to the end of the muslin sheet in the lateral opening. This will require a few minutes to dry, which, when done, the sheet will be found to have become very tight to the cylinder.

The basis of the hard tympan now being complete, it is next in order to begin what is generally known as the make-ready. This is done by selecting the requisite number and thicknesses of sheets to make up the balance of the tympan, over which is placed a sheet of the paper on which the work is to be printed; these are run through the press to ascertain the degree of pressure and such defects as may be in the form. If defects appear on this sheet, which show that further underlaying is necessary, they should be attended to before proceeding with the make-ready on the cylinder, because the less patching is done on the cylinder at this stage the more regular will be the printing surface.

We will now cover over the stretched manila sheet with two sheets of medium thick and smooth book paper, fastening them in the front opening of the cylinder in the same manner, but merely tacking them slightly at the bottom to the manila sheet before it

enters the opening there, so that they can be detached, if necessary. Over these an impression may be taken on a sheet of the paper on which the work is to be printed, first, however, reducing the number of sheets by two that the previous impression was made over. After this is done, run an impression on the tympan sheet, and proceed to make ready, by marking out on the back of the first printed sheet the portions to be overlaid heavier - or cut away because too strong. Patch over the marks with thin papers such portions of the sheet as require this kind of treatment; or tone down by scraping or cutting away such parts as are too strong for allowances in succeeding makeready tympan sheets. Trim off the margins on this patched sheet, and paste it on to the top sheet in good registered order.

This being done, place over these a strong, smooth sheet of book paper, pasting it along the inside edge of the front of the cylinder; when dry, draw it down tightly to the cylinder and securely fasten it to the manila sheet that has been firmly pasted to the muslin, first untacking the two under make-ready sheets, and cutting off the bottom margins of these about two or three inches from the printing edges, so that the top sheet may draw them taut with it. As soon as the pasted edges have dried, run a printed impression on this sheet and attach to it the overlays, if they have already been prepared; if not, then take impressions on suitable papers and proceed to make them, as it is on this sheet they should be placed, together with such additional make-ready as the tympan may need so far. Use only sufficient paste to fasten the ends of the overlays and make-ready on this sheet, for it is only necessary to fasten some of the edges of these, principally those ends which front the forward motion of the cylinder, that being the greatest point of drag.

Over this sheet put another of the same kind of paper as the two under ones; paste it in the front opening as done with all the others; tack it, temporarily, at the bottom, and take an impression on another sheet of the paper for the job, as well as an impression on the last tympan sheet. From these printed sheets the pressman will be able to decide what should be his final course, or nearly so. Building up with tissue paper, or trimming down all overstrong portions of overlays, may be done on this sheet with the fullest knowledge and facility as the minute details of the entire form are here plainly discernible. The last tympan sheet, being temporarily tacked at the bottom, can now be raised and much of the additional treatment applied to the sheet which carries the cutout overlays.

When the pressman has attended to the defects presented on the foregoing tympan, let him fasten a sheet of thin book paper over all, by pasting the edge in the front opening as before, and draw this sheet as tight as possible, fastening it, temporarily, at the bottom also. Run a good sheet of paper through now, and carefully examine it for any defects that still exist. Raise this

sheet carefully and gently apply to the under sheet such correction as may be needed for final make-ready. When this has been done, fasten the last sheet as before, and proceed to cover the entire tympan with a moderately dampened sheet of strong manila, observing the same method of applying as in the case of the first manila sheet, with this exception, that the end of this sheet must be rolled up and entered over the second ratchet rod in the lateral part of the cylinder. This must be done so that the paper may run straight and the ratchet turned around slowly until it grips the sheet moderately firm and has drawn it so snugly that not a ripple nor a ridge appears on the surface. When this sheet has dried it will be found to be as tight as a drum head, and fit for a large edition.

The last manila sheet can be loosened and raised for any amendment necessary to the tympan; although in such cases it is best to put on a new sheet dampened and fastened as before. It may be changed in the same way when worn down or damaged.

Written for THE INLAND PRINTER.

THE PURPOSE OF THE TYPOTHETÆ.

BY TYPOGRAPHICUS

A SPONTANEOUS remark is often the utterance of a significant truth, revealing facts which were generally suspected, but the avowal of which is neither desirable nor judicious. Such a remark the *American Bookmaker*, in its report of the Typothetæ proceedings, credits to Mr. J. J. Little, of New York.

A motion to appoint a committee to consider the question of reducing the hours of labor, and report at that meeting, was before the convention, and the opponents of a reduction evidently considered that the merits of the question were before them. Indeed, the point of order was raised, whether the question could be discussed on its merits when the motion was only to appoint a committee to consider it, and the president decided to admit a general discussion before putting the motion to a vote.

Mr. Little opposed the reduction of hours, and it was in the course of his argument that he uttered the remarks referred to by the *Bookmaker*.

"Why should we consider the question of reducing hours of labor?" asked the gentleman from New York, "was not the Typothetæ first organized in this city six years ago to combat this very question?" Then he said, substantially, "You may turn this subject around as you like, but the plain truth is that the Typothetæ found its origin in a united purpose to oppose a shorter day, and now you come here and ask us to assist in defeating the purpose for which we are organized."

This, then, is the beginning of and the reason for continuing the organization of the society known as the Typothetæ. It is for this high and holy purpose that these solid-appearing, gray-haired business men come together annually, and listen to reports which report nothing, squabble over motions which would

accomplish nothing if they were passed, recommend a dozen things for the consideration of its members, but adopt nothing, pass glowing resolutions of thanks to their local entertainers and the retiring officers, and then elect a new set of officers and appoint a day to go through with the same fruitless performance. They talk much, and they feast much, but neither they nor the men whose labor is their commerce are better off because they have met. They are evidently waiting. They are a sort of standing army, acknowledging no weapon but the sword, unwilling to entertain any argument except physical force.

"The workmen tried to force the eight-hour day upon us once," they say, "and we beat them. They did not ask for a conference then. They simply declared that on such a day and thereafter eight hours would constitute a day's work. We organized and beat them. Now they want to discuss the question with us, and we'll none of it. They began with force, we opposed and beat them with force, and now force it shall be to the end."

The Typothetæ is like one of the great European nations. It has an expensive standing army, but dare not disband it for fear of the enemy.

What a noble spectacle for the close of this pregnant century! What a splendid purpose for such men as De Vinne, Little, Taylor, Wright, Todd, Ellis, Morehouse, Houghton, Matthews, Morgan, Woodward, Donnelley, McNally, Blakely and Pettibone, whose names will be forever linked with the history of printing in America! The nations of the earth, even, are substituting arbitration for powder and ball; but these high-minded gentlemen belong to the old school, they believe in force.

They are individually and collectively endeavoring to better their condition in life, which means shorter hours and greater ease. They are meeting with a fair success in the effort.

The toilers are also trying to better their condition in life, but their efforts are not united. They stumble and waste their strength, because having to labor many hours, having less education and less facilities for forming accurate judgment of men and forces than their employers, they do not proceed intelligently. They are children or raw recruits, while their opponents are trained soldiers, skilled in the arts of diplomacy, of manipulation, of organized warfare.

Yet the handwriting is on the wall. Humanity in every stage of life is emancipating itself to a higher plane. Labor has pruned its hours from sixteen and fourteen to ten. It will continue to prune until the doctrine of the thirds prevails—one-third for labor, one-third for recreation, and one-third for sleep. With no other arrangement of his time can man approach his best condition. It is nothing for Mr. Polhemus to say and others to attest that they have worked eighteen hours a day as employers, and it cannot therefore injure their employés to work ten. Some men like drudgery, but that does not prove that it is best for all.

The great truths that the laborer is growing in mental stature, that he is aspiring to a higher and broader life, that he is realizing the dignity of labor through realizing the dignity of man, and that it is in him to attain his deep purposes sooner or later—these are the imperial facts that the Typothetæ cannot or will not see.

These men whose names I have written are all past the meridian of life. Most of them know by experience the story of the printer from apprentice to master. Their names are upon the honor roll of printerdom. But they may add a new luster to its glowing column if they will come out from themselves to the consideration of this subject - out from the narrow walls of partisan selfishness, out from the musty atmosphere of commercial usage, out from the bitterness of resentment and spite - out into the generous sunshine of justice and philanthropy, out where they can see that the man with the powerful weapon of money in his hands is a coward if he overwhelms his opponent who has only his empty hands to oppose its irresistible force — out where they can see that their duty is only half done, while the interests of their toilers are neglected - out where they can look over the valley of self-interest, and up into the mountain tops of eternal truth.

Written for THE INLAND PRINTER.

TYPE COMPOSITION OF THE PAST AND PRESENT.

BY J. E. SCOPE.

THE public observe many curious things in print, but the printer notices still more in the printing art be it understood. Typesetting is by no means so conservative or stationary in its methods as one would naturally suppose, and in noting this no particular reference is made to the work turned out by machines but to matter set up by either hand or machine.

Compositors, whose reminiscences date from "before the war," take pleasure in dilating on the methods in vogue in those times, and even now some of the old gentlemen divide and punctuate according to the methods handed down by their predecessors who learned the business in the first quarter of the century. One of the peculiarities of the punctuation of those days is its extreme stiffness, commas being as plentiful as if they had been dropped out of a pepper caster, and the always placing of a semicolon before the word but. Indeed there is a tradition in the trade of a reader who was dubbed "Semicolon Johnson." Some of the gentlemen referred to also acquired the habit of spacing out a line widely at the end instead of evenly spacing the whole line, a stickful of matter spaced thus presenting a peculiar appearance.

In running matter around cuts things are done nowadays that would be highly displeasing to the early printers if they were here to note them. Indeed they would throw up their hands in horror at sight of them. One idea is with a large oval-shaped cut in the center of a page not to end even the lines on the inside, leaving the compositor to his own will and judgment as to where to end a line. As may be imagined this presents a jagged and odd appearance, but no one can deny that it is striking and suggestive. It is, however, not received with much favor, printers naturally being conservative. It requires much persuasion to get them out of beaten paths.

The style referred to is very convenient for the compositor, and enables him to avoid the spacing of words in cases where difficulty arises with words that are awkward or difficult to divide. Of course it would not be permitted on high class magazine or book work, but it has been found to work effectively on trade publications where the standard of taste acted up to by printers never enters into the calculations of the readers, who prefer to see odd-looking work, and the majority of whom like to see their names in print as often as possible, police court proceedings, of course, barred.

Another old-time custom is now seldom observed. Reference is made to the plan of not putting a comma in figures denoting degrees of temperature when they were over 1,000, say 2400° Fahr. The comma now has the preference. The same custom formerly obtained in street numbers over the thousand, but instances may be frequently noted now where the comma is inserted, one leading New York daily making a habit of doing so. Perhaps commas will presently be noted in year numbers, or the British custom of placing a comma in street directions, as No. 39, Broadway.

The question of spacing words in matter run around cuts recalls the fact that there are other methods than that time-honored one. For instance, in works issued by one of the largest book publishing houses in the United States there is to be noted a system of avoiding the spacing of words, as much as an em and a half or two ems being allowed between words in cases where difficulty occurs, though a hair-spaced line may immediately follow. No spacing of words is allowed. This is directly contrary to the system so generally followed, and after much experience with it the writer cannot admit that he prefers it or would advocate it. In the works from the firm referred to the custom of spacing before and after a hyphen in compounded words in order to secure an evenly spaced line is also not followed, an extra wide spaced line being preferred. It is allowed on narrow measure by the side of cuts, however. Some high-class printers will waive this point.

Yet another method, which has not been observed in works in English, is a system followed in France. This is very different from the plan mentioned above, its peculiarity lying in the fact that in running the type down the side of a cut, spaces running the whole gamut of them are placed before and after a word which is nearly long enough for a line, which could not be spaced, and into the line of which no part of another word could be squeezed. Thin spacing of words is to be seen in close proximity. The same thing occurs in cases where half a word, preceding or following an intact one, or compounded therewith, falls in a similar manner. Any reader may look this

up and judge of its appearance by glancing over Larousse's French Dictionary, in the biographical part.

The set rule of not allowing more than three consecutive hyphens at the ending of lines is no longer much followed. At one time printers acted strictly upon this idea, and a multiplicity of hyphen and punctuation marks close together at the ends of lines was carefully avoided. Even upon high-class bookwork this is no longer acted upon; there may be as many as called for. Two New York book houses first made an opening in the breech by allowing their compositors to break the rule, as the firms, when the matter was laid before them, recognized that it was unjust to their men to require of them that they should run their matter backward or forward when they had conscientiously aimed at good spacing at the outset. As an injustice it was abolished. Even conservatism in printing has to give way to the demands of the times, ever tending to progress.

Accented capitals, as É or Ã, cause considerable trouble to English speaking printers, but it could be avoided just as the French do. Printers here are always careful to use the correct letter in any capitalization in French that may be in copy. In the majority of cases the letter is shaved, to do away with the unsightly appearance caused by the extra white in the line, which is not, however, entirely avoided in all cases. The French have an easier method, particularly on all their newspapers. They use an unaccented letter, which is a wrinkle for others to follow. Everyone knows what it should be, and no harm is done. If the French can afford to do this, other printers can.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

T has been several months since I have had occasion in my letters to mention the well-known name of Luther C. Crowell, of Brooklyn, New York. Recently another patent has been taken out by him covering sheet delivery and

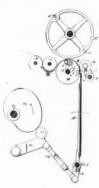


FIG. I.

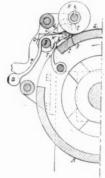
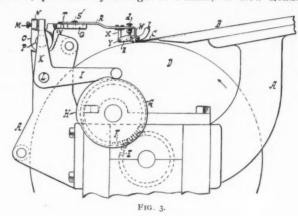


FIG. 2

collecting mechanism, the patent being assigned, as in former cases, to Robert Hoe and others of New York city.

Fig. 1 shows a diagrammatic view of the main features of the apparatus. The object of the invention is to provide a simple and accurate delivery mechanism by which a series of sheets may be collected from the web and delivered without folding, at a high rate of speed.

Fig. 2 illustrates a sheet-splitting attachment for printing presses, patented by George P. Fenner, of New London,



Connecticut. The concentric H is actuated by the impression cylinder, and the overbalanced splitting disk or cutter K is made to run in frictional contact with the counter disk. The

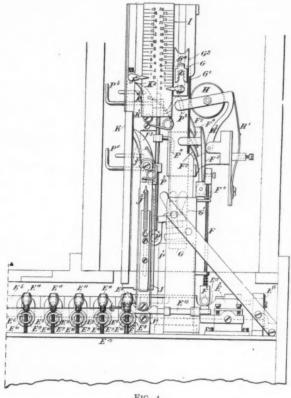
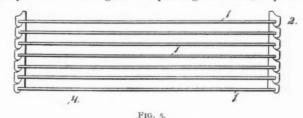


FIG. 4.

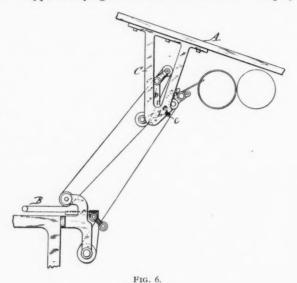
finger B drops into a groove in advance of the sheet and separates the same from the cylinder.

Fig. 3 illustrates another invention, patented to the same party. It is a sheet guide for printing machines, to prevent



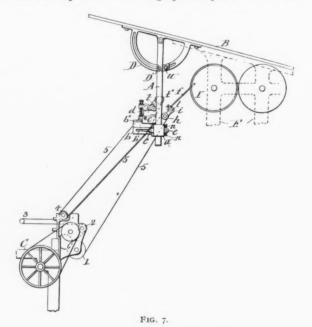
disarrangement of the paper prior to its being taken by the grippers. The sheet is moved by hand into contact with the sheet stop W, and is there securely held in position for being taken by the grippers.

Fig. 4 shows a portion of a typesetting machine, patented to John Hooker, of Beccles, England. The object of the invention is to provide a machine of this character with indicator mechanism of such a nature as will serve to effectually show the exact increase in the length of the line by the addition of type of varying thicknesses. Means are also employed



for indicating by an electric current when the line is approaching completion. In case the warning is not heeded, the delivery of type from the setting mechanism is automatically prevented. In the cut the indicator at the left designates the number of spaces that have been put into the line, and that at the right indicates the length of the line set up.

Fig. 5 shows a stack of trays which are designed especially for the use of printers and lithographers; patented to Herman

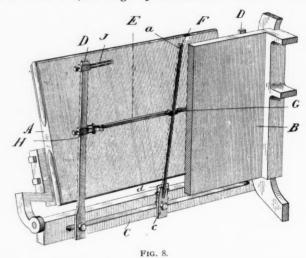


T. Koerner, of Buffalo, New York. The form of tray is an improvement over the one patented by the same party in 1888, in being more compact and more rigidly constructed.

Figs. 6 and 7 illustrate two paper-folding machine attachments for printing presses patented by Talbott C. Dexter, of Fulton, New York, the patents being assigned to the Dexter Folder Company, of the same place. The object is to provide for the detachable connection of a paper-folding machine to a printing press, so as to permit the use of a fly for transferring the paper from the press to a table whenever desired, instead of

folding the same. The form shown in Fig. 7 is especially intended for use in connection with flat-bed presses of all styles and sizes. To transmit the paper from the press to the folding machine, a tape-carrying mechanism is employed. This is supported, as shown, on the press, independent of the folding machine, thus obviating loss of time and labor in fitting the folding machine directly to the press.

Fig. 8 shows a perspective view of a portion of a press having attached thereto a perforating bar or knife invented by Charles T. Chauncey, of Woodbridge, Canada, a half interest in the patent being assigned to Henry Peters, of the same place. The object of the invention is to provide a perforating attachment which may be readily applied to the gripper-shaft of any ordinary job press. The sheet of paper to be printed is placed upon the platen in the usual way, and as it is carried toward the bed, the fingers J first come in contact with the



sheet and hold it stationary while it is being printed. Simultaneously with the printing the perforators are forced into contact with the paper by the bed-plate and perforate the said sheet sufficiently to enable it to be easily torn apart along the line of the holes. The perforators are withdrawn from the paper before it is released by the fingers J, which thus serve to hold down the paper and prevent its adhering to the perforators.

Three design patents covering fancy borders were taken out during the month, all of them by William Spencer, of Brooklyn, New York, and assigned to William W. Farmer, of New York city.

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING

HOSE readers of The Inland Printer who care about the subject may be glad to have their attention directed to the article on "Bookbinding," in the July number of the Quarterly Review, which can be supplied by Mr. F. M. Morris, of the Old Book Shop, State street, Chicago. The subject has never before been so comprehensively treated in a magazine article. In fact, it contains as much solid information on bibliopegy as all the books that have been written on the subject put together.

It will gratify many lovers of Cuthbert Bede's stories to know that Messrs. Little, Brown & Co., of Boston, announce for early publication "The Adventures of Mr. Verdant Green," "Little Mr. Bouncer and His Friend Verdant Green," and "Tales of College Life," complete in three volumes, with all the original illustrations by the author.

In a Chicago morning paper we find, anent the Archduke of Austria's visit to the World's Fair City, which visit extended

over ten hours, this paragraph: "I was at the fair for a short time only—not even all day—and could see but comparatively little of it. I was much pleased with what I did see, and I regret that I could not stay much longer to see more of it." The guileless reporter then proceeds to tell us that he intercepted the archduke at the train as he was entering his car, and extorted this confession from him, but nothing more. A long report follows of what his Highness did while in Chicago, even to the little details of a conversation he held with a young woman in the Viennese exhibit on the Fair grounds. But this sort of reportorial gush deceives nobody; and if it provides employment for the reporter that should be sufficient, perhaps.

THE autumn number of *Modern Art* has just made its appearance in a new outside dress, which, it seems, is not to be a permanent one, but is selected in order to show to advantage

JAI BAISE TA BOVCHE
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Illustration by Aubrey Beardsley for Oscar Wilde's "Salomé." Reproduced from *Modern Art.*

the cover design especially prepared for this issue by Mr. Hildebrand. We are glad to have the editor's "assurances of distinguished regard" and substantial recognition that have come to him from unlooked-for sources. But this is always the case. It is not by one's friends alone that is added this "tribute of applause to the more solid recompense which the virtuous man finds" in a worthy act. In the present number there is a most

scholarly article on the subject of Gargoyles, written by Mr. Louis H. Gibson, and illustrated by Mr. Bruce Rogers from historical designs, including the one from Notre Dame, Paris, made famous by the etcher, Meryon. There is also a note on the new English illustrator, Aubrey Beardsley, with a reproduction of a drawing for Oscar Wilde's "Salomé," a small cut of which appears on this page of The Inland Printer, and a picturesque head of the French artist Bonnat, taken from the portrait presented to his friend, Mr. Walters, of Baltimore.

From the *Athenœum* (London) of date September 23 we clip the following, which is submitted as a lesson in the ethics of advertising:

D 0 D 0.

Now ready, the SEVENTH EDITION, 2 vols. 21s.

QUIS JUDICABIT? A CONTRAST.

- " A delightfully witty sketch,"-Spectator.
- "Not a dull page in the book."
 Black and White.
- "A perpetual feast of epigram and paradox."
- "Interesting from start to finish."-Athenaum,
- "A brilliant novel."-Academy.
- "Brilliantly written-not a dull page,"

 World,

"With every new page of jerky vulgarity and trumpery chatter, the straining after effect grows so palpable that in the end it arouses positive physical discomfort, like the more complex and meritorious antics of a contortionist. THE NOVEL SCINTILLATES WITH DULNESS."

Pall Mall Gazette.

THE VERDICT.

The FIRST EDITION of **DODO** was published on May 10, the SECOND on June 20, the THIRD on July 8, the FOURTH on July 22, the FIFTH on August 9, the SIXTH on August 20, the SEVENTH on September 18.

DODO: a Detail of the Day. By E. F. Benson.

If seven editions of a twenty-one shilling book can be sold in four months there must be some merit in its dullness.

THE Messrs. Scribner's Sons have added to their beautiful "Cameo Series" two dainty little volumes quite familiar to most readers in another form - Mr. Andrew Lang's "Letters to Dead Authors," and Mr. R. L. Stevenson's "Virginibus Puerisque." To the former Mr. Lang has added four new lettersto Homer, Mr. Samuel Pepys, John Knox and Increase Mather. Mr. Lang has also contributed, by way of introduction, a short note "to the gentle reader," with his usual felicity, in which he modestly says, among other things, that "only in format, paper, type, binding, is there any sisterhood or similarity. All the muses came to Mr. Stevenson's cradle, and gave him the gift of story-telling, the enchantment of style, charm and genius." New etched portraits of Messrs. Lang and Stevenson accompany their respective volumes. It is noteworthy that these two writers, and their friend William Ernest Henley, are all Scotchmen; each is individual in his own way, all are about the same age, and all are said to be invalids. Mr. Stevenson's "Virginibus" is not so well known as it deserves to be. It will bear much careful study, and for at least one of its admirers it possesses a charm and fascination as irresistible as the romances of Dumas possess for Mr. Stevenson.

DEVOTIONAL LABOR SAVING.

Dr. Goldwin Smith, in his recent Outline of the Political History of the United States, says of Benjamin Franklin that he was "an offspring of New England Puritanism grown mellow." * * "His commercial shrewdness, his practical inventiveness, his fundamental integrity, his public spirit, his passion for improvement, were native to his community in the phase which it had now reached, no less than were his 'Poor Richard' philosophy of life and the absence in him of anything spiritual or romantic. He it was who in his boyhood had suggested to his father that much time might be saved by saying grace at once over the whole barrel of red herrings."



THE OLD HOMESTEAD.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A PRACTICAL PROOFREADERS' ORGANIZATION.

To the Editor: PITTSBURGH, Pa., October 14, 1893.

For some time I have been thinking I would write you with reference to just what I find in the October number: "A Practical Proofreaders' Organization." I also am of the opinion that nothing could be done that would be of more practical benefit to printing houses the country through than the organization of just such an association as is proposed. A great deal of time and money is lost to establishments employing large numbers of compositors because of the different usages in regard to capitalization, punctuation, etc., that might be saved if there was some national organization that would adopt standard rules to be observed in proofreading. There are authors on punctuation and proofreading in its several branches, and always there are differences of opinion. I shall hail with a great deal of pleasure anything that will tend to improve this branch of the printing business. Hoping to hear of definite steps being taken, I am, yours very truly, W. D. VALLETTE.

THE COPY OF POE'S "RAVEN."

To the Editor: BLOOMFIELD, N. J., October 13, 1893.

Being on a visit to my son, your correspondent Mr. F. Horace Teall, from the distant point where I am laid up in ordinary, I came across a paragraph in your September number containing a statement that calls for explanation, to wit: "The proofreading department [of the new Standard English Dictionary] is in charge of the veteran proofreader F. Horace Teall, who says he remembers reading the proof of Poe's 'Raven,' and throwing the manuscript in the waste-basket." Now, I suppose my son may fairly be called a veteran proofreader, his first experience in that line dating back some twenty years; but the "veteran proofreader who says he remembers," etc., is myself, and the incident referred to occurred years before my son was born. The article containing the statement appears to have been going the rounds, for I saw it in the Philadelphia Press, while you quote from another paper. There I did not think it worth while to notice it; but among printers I would like to have the mistake rectified, for I take pleasure in the fact that I am a humble member of the craft, and have filled about every post in it - roller-boy, compositor, hand-pressman, proofreader, foreman, newspaper editor and publisher, and proprietor of a book office. My son was still a child in petticoats when I had gone through all this round: and now, having made a name for himself, he would rather, I am sure, not be confounded with a member of an effete generation, even though it be his father.

It must have come about in this way. Many years ago I happened to mention the Poe incident to a friend (and never, I think, to anybody else, at least out of my own family); and having in my later life done some things thought to make a biographical notice desirable, that gentleman wrote it, and inserted this anecdote from his memory. The reporter must have got it either from that notice or from the gentleman himself (circumstances rather favor the latter supposition), and mixed the junior and senior up. As to the anecdote itself,

every experienced proofreader will know that it has no particular significance, for Poe was not then the famous man he afterward became, largely through this very poem, and proofreaders don't bother themselves with saving bits of magazine copy on the chance of future celebrity.

Begging your pardon for troubling you with so purely personal a matter, I remain, very respectfully yours,

FRANCIS A. TEALL.

THE PRESSMEN, FROM AN I. P. P. U. STANDPOINT.

To the Editor: St. Louis, Mo., September 28, 1893.

I have noted, with no little pride, the amount of attention that is bestowed upon the "seceding" pressmen. If one should judge from the tone of the letters in the various International Typographical Union journals, we are really underestimating our usefulness; however, I have not heeded their criticism as long as they confined themselves to their own organs, for no one reads their local papers but "news men" and men that are watching the International Typographical Union for any underhanded work they might attempt on the branches of the printing business that have had the audacity to declare their independence.

The *Typographical Journal* is read by very few whom the "seceding" pressmen desire to reach, i. e., the honest union compositor, other trades unions and the employer.

But when they present their grievances through the independent and well-read columns of The Inland Printer, which reaches and is read by the very people to whom we desire to submit our case, having been deterred in the past from airing family troubles through those valuable columns, for the same reason that a married man would hesitate to attack his mother when said mother defamed the character of his wife, treating his mother with all possible consideration until patience ceased to be a virtue, then he will resent all encroachments upon the rights of his family; to this point the International Typographical Union has brought the International Printing Pressmen's Union with Mr. McFarland's letter to the September issue of The Inland Printer.

The gentleman scores the International Printing Pressmen's Union for not accepting the proposition of the International Typographical Union committee, and closes with calling us "seceding and hostile members of the International Typographical Union."

To the first charge we plead guilty, but said action was, as every conscientious compositor knows, forced upon the pressmen by the treatment and non-recognition they received while under the control of said organization. If the pressmen had received one-fourth, I will go further, one-tenth, of the "autonomy" that they (the International Typographical Union) seem so willing we should now have, I am as certain as there is an International Printing Pressmen's Union now in existence that the pressmen would never have taken the step that has proved so beneficial to their end of the business.

The second charge, that of being "hostile," is as false as the former is true, unless they consider the action of the International Printing Pressmen's Union in defending the rights of pressmen as "hostile," then I agree with them that we are, and will remain "hostile" to the end.

If the International Typographical Union is as anxious as she pretends to be to bring all branches of the printing trade together, why not go about it in a more unselfish manner, and not insist upon pressmen, bookbinders, electrotypers and press assistants becoming a "branch" of the International Typographical Union? Why not come out and declare themselves satisfied with organizing the compositors (which is badly needed, that is, if their various organs can be relied upon as knowing their condition), and let the pressmen, bookbinders, etc., organize their branches into separate internationals if they so desire? When the International Typographical Union does this, then they can reasonably expect that said departments

should affiliate with them in what might be called "allied branches of the printing trade" with equal representation.

The International Typographical Union will never consent to such a movement. They want to rule or ruin in the future as in the past; five years ago they held the position of *dictator* beyond a doubt, in a free country at that. But they see that those days have passed, and after ignoring the hand of fellowship by pigeonholing a communication that was sent to their convention at Atlanta, Georgia, they now come forward and expect us to jump at the offer of an "autonomous branch."

I have looked over "Webster's" and I find the definition far from applying to the memorandum of the propositions offered. How can we be a "self-governing body," under any other conditions than that of retaining our independent organization?

I agree that this is the time for organization, and also maintain that the right of organizing the pressmen belongs to the International Printing Pressmen's Union, and that the International Typographical Union has more than she can do to organize the compositors.

I also agree that all the crafts engaged in the producing of a common output should be allied together for their mutual protection and benefit, but such was not the case, nor will it be, while the pressmen are under the control of the International Typographical Union in any shape or form. The only one protected and benefited by the alliance is the compositor, the pressmen, being so hopelessly in the minority, could never get the rights that belonged to their end of the business; and the laws, such as were enacted to give the pressmen some privileges, were ignored when the compositor was in any way inconvenienced. This was demonstrated to the most skeptical at St. Louis in 1887.

What is meant by saying that our grievances were never properly presented? When the pressmen, from time to time, have endeavored to have laws passed at the International Typographical Union convention, and when said laws were taking any of the authority away from the compositor, they were promptly voted down, and when they did become a law they were ignored when, as stated above, the compositor was in any way inconvenienced. What more could have been expected than what was done by the "seceding" pressmen?

After the organization of the International Printing Pressmen's Union the hand of fellowship was extended to the International Typographical Union, but was spurned as one not worthy of notice—thinking that they could crush us; now, after three years they offer to accept us as an "autonomous branch," and, as far as I can see, there is no good reason for becoming one. What is the cause of this change of heart? Was it because we are weaker and about to go to the wall? Oh no, it is because we are the most prominent factor in the printing business today, and would be in the future, as in the past, a powerful weapon in the hands of the International Typographical Union officials.

How did we violate our obligation as union men? Is it impossible to withdraw from the International Typographical Union after becoming a member thereof, even though laws are enacted which become obnoxious to a member? If such is the case, I will admit that we are violating an obligation; if, on the other hand, it is possible to withdraw from the International Typographical Union, then I maintain that we as free men had a right to withdraw, which we did honorably when surrendering the charters, and have the following clause in the International Printing Pressmen's Union Constitution and By-Laws, Section 2—Charters:

Pressmen's unions holding a charter from any other body, must first surrender said charter, and pay all arrearages to that body; which must be demonstrated to the satisfaction of the secretary-treasurer before receiving a charter from this International Union.

Also, Section 17 - General Laws:

Pressmen making application for membership shall, if holding a card in any other pressmen's organization, surrender the same to said union before being admitted. If this is not asking to be released from any obligation that they might be under to any organization, then I confess I do not know what procedure would be proper.

I suppose the International Typographical Union takes exception to not being allowed to say whether or not they will accept the surrendered charter or card; however, to my knowledge, they have as yet not refused to accept them when surrendered, and by accepting same they relieve the pressmen of all obligations under their constitution, all International Typographical Union authority to the contrary notwithstanding.

When Mr. McFarland states that the pressmen allied to the International Typographical Union earnestly desire that the "seceding" pressmen return to the "common" fold, I believe him, but when he says all our rights and privileges as pressmen will be retained, we have very serious doubts—so serious indeed that we will not trust them, as we are confident that he is offering goods that he cannot deliver.

The conservatism (?) of the International Typographical Union is too well known to North American printers and her backward stride too plain to waste any words on, and I will say that my opinion is just the opposite to Mr. McFarland's, as I am satisfied that the International Typographical Union is arbitrary and animated by the most selfish motives in her endeavor to swing the pressmen into her power, through the hide-and-seek game of an "autonomous branch."

They ask us to ally ourselves to them to partake of the \$28,003.75 (which, I am sorry, is tied up in a bankrupt bank) which, if divided by the membership they claim (32,000), would be less than \$1 per member. Great inducements for pressmen, I must say! The magnificent "Childs-Drexel Home." It would have been better had he left that inducement out, as all pressmen are so fully conversant with the management of the "Home" (?) affairs that they could not be caught by that bait. I trust that no pressman will be compelled to go there. If the stories published in the New York Union Printer are only half true it would be hard to tell what would become of him—considering the treatment accorded compositors there.

They present us with a "compact (?) organization of 32,000 printers, pressmen, stereotypers and bookbinders" (the last-named have an international of their own, comprising ninetenths of the organized binders in the States) each contributing 25 cents per month to a common fund.

They also present to us that influential body, the "American Federation of Labor," and its valuable prestige (not very valuable in St. Louis, I assure you, as the president of said organization was hooted out of a hall by the Union Garment Cutters of St. Louis). Is there any other organization that the International Typographical Union owns? It shows that they own the American Federation of Labor when that body will yield to the arbitrariness and selfishness of the International Typographical Union without giving the International Printing Pressmen's Union an opportunity to defend their rights! No! The leader of the American Federation of Labor is looking for the 32,000 per capitas!

It is not my aim to draw other organizations into this matter, but the mention of the American Federation of Labor compelled me to venture my individual opinion, which I am always ready to back.

They also present us the privilege in towns where there are not sufficient members to form a union to deposit cards or become members of the International Typographical Union. The first-named is not necessary, as members can deposit cards in the nearest union, and have all the benefits. The last-named is a curse the pressmen are suffering from today, as, under such a rule, the compositor will judge the qualification of the applicant, consequently any and all are admitted, "to make the organization more powerful," and when those men present a card within date to a pressman's union, the trouble begins. The union is condemned for recommending such men to their

employers, and consequently lose the respect that they would otherwise retain.

It is a well-known fact that when the compositors get into trouble they *order* the pressman out in places where there are no pressmen's unions (and try to do it where there are pressmen's unions), and if a feeder is likely to take the pressman's place, thereby spoiling his chances of getting back, they resort to a remedy that is worse than if the feeder took the place. They give him a pressman's card to leave the city, and think they have done a smart trick. They have, from a compositor's point of view; but where does this card go? They don't care, and the pressmen in general suffer. Pressmen under the International Printing Pressmen's Union have nothing like this to contend with.

Now comes the \$20,000 that was paid to the Pittsburgh pressmen. What is the membership of that honest set of coworkers today? Not one-third of what it was when that foolish strike was ordered. Trying to force the shorter workday upon the Pittsburgh employers was in itself an unjust movement, when in other cities union men could work ten hours per day. We will not look at it from the point of justice to the employer, or we will be branded as a creature of the Typothetæ; we will look at it from a common-sense point.

We all know why Pittsburgh was selected to make the start; because the pressmen were still under the control of the International Typographical Union in that city, and the International Typographical Union would not have the slightest show

to make it single-handed in any place.

Why such an intelligent (?) set of men should decide to make the issue in one city I am at a loss to understand. The only thing that they have to stand on is that they could concentrate their entire \$30,000 in one place, but when they thought of that did they forget that the Typothetæ could also concentrate all their funds to said city, and had the entire United States and Canada to draw on for non-union help? I suppose they never gave the other side a thought, or I am sure they would not have inaugurated such a foolish movement.

The International Printing Pressmen's Union could have saved much money for the International Typographical Union had she allowed her members to go to work, when their assistance was sought by the employer. With the pressrooms filled the employer could laugh at the compositors, as non-union, Printers' Protective Fraternity and country printers are plentiful, and the strike would not have lasted two months; but as it stands the International Printing Pressmen's Union can in no way be blamed for the defeat of the International Typographical Union.

In connection with the Pittsburgh strike I will say that some pressmen holding International Printing Pressmen's Union cards went to work, and upon being informed of the fact, Charles W. Miller, president of the International Printing Pressmen's Union, ordered them to leave work (said action was subsequently sustained by all unions under the jurisdiction of the International Printing Pressmen's Union). Those who failed to come out were promptly "ratted," and up to some months ago I was under the impression that the Pittsburgh pressmen had taken in those members, one in particular, William Kenyon, but have since learned with pleasure that the card he left Pittsburgh with was presented to him by the managers of the strike, which were not composed of pressmen. So much for the principle of the International Typographical Union. It was only another means of showing us to what they would stoop to gain their own selfish ends. What a slur this action was upon a true union pressman. Although holding an International Typographical Union card, being compelled to take such a being (William Kenyon) by the hand and swear to stand by him and protect him.

Mr. McFarland says: "If the lines laid down by his committee would involve the loss of our identity as pressmen's unions (which he knew it would), we should have submitted a counter proposition on lines more agreeable to our views."

Now what was the answer of the International Printing Pressmen's Union? I am satisfied, to one who wanted to understand it, that it showed that we would lose our identity as an international body if we came together on any other lines than that of strictly independent ones, and to refuse to bind pressmen's unions to an obligation or compact with the International Typographical Union as an "autonomous" or any other kind of a branch. In so doing we gave a counter proposition, inasmuch as declaring our willingness to welcome all pressmen and pressmen's unions into our ranks.

In conclusion I will say an amalgamation can be had if the International Typographical Union will come down from their high horse and acknowledge that the pressmen, bookbinders, etc., have a right to internationals to govern their end of the trade. By doing so they will only concede to us the rights of American citizens, and meet us with EQUAL, representation.

Let the International Typographical Union remember that strength does not always lie in numbers, only in politics.

Respectfully, Theo. F. Galoskowsky.

FROM NEW ZEALAND.

To the Editor: Wellington, N. Z., October 6, 1893.

It must be difficult for citizens of the great Republic to realize the importance of these two islands in the South Pacific. It is only the six hundred thousand or so of resident colonists who properly appreciate the situation. We, Mr. Editor, are the most advanced people on the face of the earth—our experiments in legislation are watched with breathless interest and followed at a safe distance by a wondering world—our finances are sound; we have a fine surplus (on paper, at any rate), our banks don't burst; our climate, our soil, our newspapers, our insular conceit—. Well, they cannot easily be surpassed. Hence the temptation to a scribe in these lands to become a chronicle of small beer. However, with the fear of your blue pencil before my eye, I shall try to avoid falling into the snare.

The government was a long time in filling the post of state printer, vacant by the death of Mr. Didsbury. After nearly two months, they took the best possible course, and appointed Mr. Samuel Costall, the chief clerk of the department, who had acted as locum tenens more than once during brief absences of his chief, and who had really been in charge since his death. Probably they had been waiting to see how he would "shape." A less graceful act was the reduction of the salary from £500 to £400. Neither ministers nor representatives have thought it necessary to reduce their own wages. Much is said and written about a magnificent surplus; but this important officer, whose duties and responsibilities increase each year, is "retrenched." The salary at the old rate was a very moderate one, and an incompetent head would mean the loss of many thousands a year to the country. However, the new doctrine appears to be that there are to be no prizes in the civil service — they are to be reserved, apparently, for professional politicians. were some twenty applicants, I believe, for the post, some with good credentials. Any outsider would for a long time have been at the disadvantage of being practically subordinate to Mr. Costall, the only man with any grasp of the whole business. Though not a trained printer, he has practical knowledge of the details of the craft. He has received congratulations on his appointment from all parts of New Zealand. The government has made an allowance of £750, equal to eighteen months' salary, to Mrs. Didsbury.

The Institute of Journalists has endeavored to secure legal incorporation, but without success. The companies' act provides that incorporation may be claimed as a right by societies for charitable, religious, artistic, scientific, etc., purposes, but by a strange oversight omits "literary." Therefore, a special act of incorporation became necessary. It met with opposition in parliament on the ground that it would tend to make New

Zealand journalism a close corporation. The objectors had not read the bill, but managed to shelve it for this year.

The master printers' associations, Iam sorry to say, are practically dead in all parts of the country. In each case the weak point was the maintenance of the tariff. The associations have not dissolved, but meetings are rarely, if ever held. Very little is heard of the typographical societies—in fact the political element, instead of hardening up the various unions, is proving an element of disintegration. Liberal Associations, Knights of Labor, and the Trades Hall, are always more or less in collision. Each section thinks it ought to have precedence, and endeavors to dictate to the others. A general election is close at hand, and the only prediction that may safely be made is that there will be a vast change in the personnel of the present parliament. For my own part, I do not expect the so-called labor party to return as many candidates as on the last occasion.

Ever since the death of the Premier his party has been steadily disintegrating. His decease was made the most of by his colleagues, who turned the event into an advertisement in the most indecent manner, spending thousands of pounds of public money on a funeral pageant, and even printing as a parliamentary paper a bulky pamphlet containing not only the public but all the private telegrams and letters addressed to Mrs. Ballance in her bereavement. At the same time they quietly ignored the dying requests of their chief, and did not hesitate to alter his arrangement and reverse his plans.

The Industrial Conciliation bill will become law this year. It is strangely misnamed. It provides a so-called "arbitration" court, to which recourse is compulsory in case of dispute. A judge of the supreme court is to preside; and the tribunal is to have extraordinary powers. The judges have protested against this thankless extra-judicial function being imposed upon them, especially as the ordinary supreme court work is more than they can always dispose of; but the Trades Hall in this respect has shown itself more powerful than the judicial bench. Naturally, for the judges have only one vote each. The most objectionable feature is that the new tribunal is not allowed to hear any complaint from a non-unionist, or an unfinancial member of a union. The evident intention is to coerce free workmen by act of parliament into joining the unions. For some years the Trades Hall has striven to be recognized as the first estate, and so far as this measure is concerned, it has succeeded. It is practically placed above parliament and supreme court. Whichever way the act is understood - whether as outlawing free labor or granting special privilege to unionists, it is equally unconstitutional and impolitic. It will very probably exasperate the relations between master and workman; and is sure to be either materially amended or absolutely repealed by next parliament.

There was a curious and unprecedented action on the part of the government in connection with the printing of the provisional electoral rolls this year. Tenders were invited in the usual way, and after they had been sent in, the original specification was withdrawn, and a new one issued with an additional clause to the effect that any tender more than thirty per cent above or below the rate decided upon by the department, would be rejected. This rate was not made known, and many printers sent in new tenders - others adhered to their old rates. It appears that the typographical society, having got hold of some of the prices, which had leaked out, represented to the government that some printers were tendering at rates which would not pay for composition. Certainly the government minimum, which afterward turned out to be six shillings and six pence a page, was as low a price as could yield a profit to any printer paying regular wages, and some of the tenders are said to have been quite one-third lower. The "cutters" were, of course, greatly disgusted at the work going to other houses at a higher figure. There is much to be said in favor of the principle of fixing a minimum rate for public work, but as usual with first experiments, it was crudely carried out. No precaution was taken to insure that the offices receiving the work paid

scale wages. There was nothing to prevent the successful tenderer underpaying his men, and profiting by the higher price, and it is not easy to justify the withdrawal of the specification after tenders had actually been received and scheduled.

R. C. H.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

ESSRS. MILLER & RICHARD, London, in a late parcel of specimens, show two admirable series of sanserif, with lower-case. No. 5 is a bold, clean-cut style, about the same "set" as ordinary roman; it is in thirteen sizes, nonpariel to eight-line. Grotesque No. 6, five sizes, nonpareil to great primer, is a legible and serviceable expanded sans. Sans No. 4, without lower-case, resembles the caps of No. 5. In the everyday lines of antiques, ionics, and egyptians, new faces are shown; also new sizes in completion of former series; and the old style antique No. 7 is continued from canon up to eight-line. "Æsthetic" is a fancy hair-line with lower-case, neither roman nor old english, but partaking of the character of both. It is as successful as most attempts of the kind, but is not likely to become a standard face. "Mexican" is a neat fancy latin with lower-case, something in the style of the "Lafayette." It is in six sizes, long primer to two-line great primer.

In the new ornaments a feature is the introduction of very light outline designs. This is noticeable in the set of six sketchy headpieces (1087-1092), the four initial frames (11-14), and the set of initials No. 24. The latter—old style roman caps of about 28-point - are decorated with female figures, amorets, etc., in the simplest style of outline. The two floral series, 22 and 23, solid and stippled grounds respectively, present no particular feature of novelty; series 21, about fourline, in the quaint old Italian style, consists of open roman letters on miniature square landscape backgrounds. An additional character, pierced for the insertion of any letter, is provided; a corresponding design filling the square without any letter, to balance the initial in a display job, would be a useful addition. Four headpieces representing the seasons, medallion and landscape, are pretty and effective, and six in the Japanese style are also good. A half-tint border on two-line pica (No. 50) contains only two characters - a running-piece and corner. It is chaste in design, but weak in the junctions. A combination border in the Egyptian style (No. 17) contains five characters. It is beautifully designed and engraved. We should think it better fitted for short headpieces than for a formal border. There are four series of new corner ornaments. Series A and C are half-tone designs. The first (eight characters) represents oak leaves and acorns, and the second (nine characters) wild roses. Series B (ten characters) strongly resembles Stephenson, Blake & Co's recent combination, but is not quite so open. Cast in brass, it would be an admirable design for bookbinders. Series D (eight characters), with its artistic arrangement of black, white, and half-tone, is the most effective, though in quiet grace it is excelled by series C. The latter would be improved by another character, the reverse to figure 1. The deficiency is supplied in series D, in which, by the alternation of characters 1 and 2, excellent effects are

Several German houses have devoted themselves to the production of art vignettes as a specialty. One of the most successful in this field is that of Paul Leutemann, in Leipsic, some of whose productions are marked by rare delicacy and artistic skill. In a parcel of specimens to hand, we particularly note floral corners and centers 5052-5076—the edelweiss, the primrose and the lilies being exceptionally good examples of decorative design. Nos. 5101-5107 are gems of landscape in headpieces and corners, and 5108-5113 (headpieces) are excellent studies of animal life. The rich designs for card groundworks,

5077–5079, seem too beautiful to be printed over. There are many other pieces of equal merit to those named—others are more suited to German than American or English taste, the subjects being either fancy dress carnival figures or drawn from folk-lore.

Written for THE INLAND PRINTER.

WE VISITED THE WORLD'S FAIR.

BY ONE OF US.

F," in this instance, was not the editor, but the compositors who set the type and make up the forms of The Inland Printer. On Saturday, September 30, a gloomy and wet day, almost the only one since the Fair opened, about a dozen of us met at the "Alley I," terminal and boarded a World's Fair train. If the elements were damp and dispirited, our party was not, for each member was in a happy mood, and stories and lively repartee were the order of the day while the train bowled along from the heart of the city toward Jackson Park.

Many of us had individually made several trips to the beautiful White City, and been entranced with its glories, and carefully examined the various wonderful and instructive exhibits contained therein, but this was our first visit collectively.

A committee of arrangements had been appointed to map out a plan by which we were to cover as much ground as possible and see as many exhibits as we could in the short space of time at our disposal, for it was one o'clock in the afternoon when we started on our journey. Arrived at the World's Fair, each member of the party was provided with a ticket of admission and made their way into the grounds at the entrance near the Transportation building, from whence a rapid march was made to the "golden gate," where our party was to have been photographed, but the photographer and the weather disagreed, with the result that no picture was taken.

From this point we went to the Horticultural building, where the splendid exhibits of fruits and flowers from the various states and from Australia and Japan were inspected and admired. Thence we passed to the State buildings, calling at West Virginia, Pennsylvania (to see the old Liberty Bell, which no one visiting the Fair should miss seeing) and New York. The Fisheries building was explored, to the great delight of one of our number, who is an enthusiastic sportsman and disciple of Isaak Walton, and then a bee-line was made to the north loop of the Intramural railroad, from which a trip around the grounds to the south loop was made, where we disembarked. After refreshing the inner man, a flying visit was paid to the Santa Maria, the model of the flagship upon which Columbus sailed when he made his memorable voyage in 1492, resulting in the discovery of this great continent of America. From thence, through the grand Court of Honor, our course lay toward Machinery hall, which was reached in time to see the Chicago Daily News being printed on a Hoe perfecting press.

An inspection of the various web presses was made, and a view taken of the original hand press erected in New Hampshire, lately described and illustrated in The Inland Printer, and then our party moved on to examine the other various exhibits of printing material and appliances, including type setting and casting machines, job presses, paper cutters, etc., of which such a great variety is shown in Machinery hall. In this short description it is impossible to mention by name all the exhibits inspected.

Our next objective point was the Electricity building, for electricity and printing are closely allied at present, and in the future will travel still more closely hand in hand. The multitude of exhibits in this great building and the almost inconceivable application of the vital fluid to arts and manufactures awakened a lively interest in all the members of our party, and many left the building with a vastly extended knowledge of

the power and adaptability of application of the subtle fluid to the requirements of the nineteenth century.

A trip on the lagoon in an electric launch was the next proceeding, and for three-quarters of an hour we plowed our way through the quiet waters at a time when the thousands of electric incandescent lamps were bursting into flame and the various methods of illumination at the Fair were being revealed to the astonished gaze of the beholder, turning darkness into brilliancy and presenting to view a veritable fairy-land. On this trip our Waltonite was in his glory, and the piscatorial stories told during our enjoyable excursion would almost paralyze some of those country editors who occasionally venture to relate their summer vacation experiences.

By the time our marine excursion was terminated the boys were ready to investigate the glories of the renowned Midway Plaisance, which we started to accomplish, but as the rain began to fall freely, and the grounds were being rapidly deserted, a change in the original programme was suggested, and agreed to. A rapid march through the Midway, stopping to make an inspection of the marvelous Ferris Wheel, with its myriad incandescent lights strongly outlined against the dark sky, brought us to the cars, which we boarded for home, and thus terminated an outing which was voted by each to have been one of the most pleasant experiences of their life, in spite of the unpropitious weather.

The only regret expressed was that such an outing had not been sooner inaugurated, and that instead of one visit to the Fair, with its pleasant and educational experiences, we should have had many such happy times during the months it has been open.



ATTENTION!

A Georgia editor, in a fit of desperation, dashed off the following: "The wind bloweth, the water floweth, the farmer soweth, the subscriber oweth and the Lord knoweth that we are in need of our dues. So come a-runnin' 'ere we go a gunnin', this thing of dunnin' gives us the blues."

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS-WM. SCHMEDTGEN.

BY F. PENN.

A DIRECTOR of the Chicago Society of Artists and chief of the artists' department of the Daily News, Mr. William Schmedtgen is both well known and well liked by the members of the somewhat extensive fraternity of newspaper-



men and artists of the Garden City. Mr. Schmedtgen's experiences in Chicago date back to 1862, and with the exception of an interval of two years he has lived in that city ever since. His young ideas were taught to shoot

and otherwise develop at the Franklin school on the north side, and the chalk and blackboard were the first mediums to reveal

his artistic instincts. He was the admired artist of the school. To this period of his life he frequently refers when instancing the first disillusionments of that kind of artistic genius of which it is boasted that "he never took a lesson in drawing, and he can draw everything just as natural as life."

Mr. Schmedtgen says he had his youthful confidence considerably abated, when it was suggested to him that he had better take some lessons. The advice was good and it was accepted,



he becoming a student at the Art Institute. Here he began to feel how little he really did know of drawing, but he was thrown in with some good draftsmen at the institute and made gratifying progress. Leaving the Art Institute his first situation was with Mr. W. L. Wells, of the National Printing Company, in the designing and drawing of large poster work. About this time, 1883, Mr. Schmedtgen and an engraver, a Mr. Olson, began

to work upon the idea of making illustrations for newspapers. Drawings were made with pencil on slightly rounded boxwood blocks, which were then engraved. The Chicago *Mail* first used these cuts, which were caricatures of members of the board of trade. The question had been, "What dog will we



try the cuts on first," and as might be anticipated the victims received the publicity given them so enthusiastically that the ambitious artist and engraver became impressed with the importance of keeping themselves unknown to the board of trade membership. As Mr. Schmedtgen said, "Pioneer newspaper illustrating did not seem popular in Chicago."

The National Presidential Convention, which was held the following year, gave an impetus to newspaper illustrating, and it was not long before the *News* followed in the footsteps of

the *Mail* in illustrating its columns, and then the other papers quickly fell into line.

At the beginning of this feature of newspaper enterprise, no regular salary was paid the artist or engraver; the piece system prevailed. The cuts were placed along in a line and were paid for at so much an inch. Column cuts brought 75 cents an inch, and half-column cuts 50 cents an inch. This was for the drawings only.

Mr. Schmedtgen left newspaper work after a short time to make drawings for lithographic purposes, with the Great Western Printing Company, of

St. Louis, but left this position after a brief stay, to accept a position with the Aug. Gast Lithographing Company to travel in the tobacco region in the South and make colored designs for tobacco labels and show cards.

In the course of time Mr. Schmedtgen returned to Chicago for the purpose of taking up newspaper work. At this period



zinc etching and pen drawing had taken the place of woodcuts for newspaper illustrating. Etching was a secret. Very few good etchers could be found, and as a consequence the salaries paid for such work were very high. Many of the artists did etching in addition to their regular work, making the drawings in the daytime and etching them at night. Ten or twelve cuts was considered a good week's work in those days; the average is now about thirty-five for all sizes, but

the number sometimes runs up to over a hundred drawings a week for one man.

Mr. Schmedtgen secured a position on the *Daily News* through the fact that the drawing of a head submitted by him etched well. This was considered as a proper quality in the work, and an artist whose work etched well had a good standing. Chalk-plate work was never encouraged by any paper in Chicago, and this fact led to the development of fast etching.

Where four and five hours were required formerly, a fair sized plate of cuts can now be finished in an hour by one man.

It was about the time of the anarchist troubles in Chicago that Mr. Schmedtgen took his position on the *Daily News*, and he has followed nearly every important case and event around and about Chicago that could be "covered" by a newspaper since that time. His skill in depicting hunting and fishing scenes is appreciated by readers of many sportmen's journals, and his crisp and original



descriptive articles show keen observation, with a vein of quiethumor that is at times irresistible. The higher study of art is Mr. Schmedtgen's ambition, his taste inclining to hunting and fishing scenes. Water colors have a special attraction for him and he has executed some delightful work in this medium.

Translated for THE INLAND PRINTER.*

PRACTICAL PHOTOTYPY.

BY J. VOIRIN.

(Continued from September issue.)

TEW GELATINE PLATES.—The most simple method is to employ the films of gelatino-bromide. The plates are treated in the ordinary manner by the photographer who will develop and fix the negative, care being taken to store away the plate in a cupboard or place in which an even temperature can be maintained, neither too warm nor too moist. Plates should be well washed after being fixed, and no alum used in the water, after which they are soaked three or four minutes in a bath of seven or eight parts of glycerine to one hundred of water in the summer and three or four parts in the winter, being allowed to dry slowly at a temperature not to exceed fifteen or sixteen degrees Centigrade. Under the influence of a higher temperature the film dries too rapidly on the surface and around the edges, which has a tendency to stretch and crack it in the center, and thereby destroy the negative.

When the plate is sufficiently dry, which can be proved by passing the back of the finger lightly over the surface, the next step would be to cut the film around the edges, leaving a margin of about the eighth of an inch outside the required picture, and the film will then come away from the glass of its own accord; if it should adhere to the glass it can easily be detached with little care. But before this is done, of course, any retouching that may be found necessary must be effected, and the film is then ready for use. It may then be laid away till needed, care being exercised to guard against excessive moisture. The boxes that the plates are packed in for sale do well to preserve the films in if thick blotting paper is laid between them, and on the top should be placed a sheet of paper with a catalogue of the subjects, for reference.

It may be found necessary when the film is very thin - and some have scarcely any appreciable thickness — to strengthen it. This is done at the time that the plate is treated to the glycerine bath, by taking a square of thin gelatine somewhat larger than the plate and laying it on the surface of the liquid in the bath; allow it to remain until saturated, when the plate is slipped gradually beneath the floating square and both are lifted out together. The gelatine is then pressed to the negative and made to adhere perfectly by passing a rubber roller over it, which expels any bubbles of air or excess of water that may linger between the two. This done, the edges of the gelatine which overlap the glass should be turned under and made to adhere evenly to the other side and the plate then placed on a trepied and allowed to remain until thoroughly dessicated. If, during the drying, the gelatine should be cut by the edges of the glass, it will be found necessary to take another strip of gum paper and cover the fracture with it in such a manner as to exclude the air which would otherwise obtain ingress through the fissure and cause irregularity in the drying of the film, and probably in some measure distorting the picture thereon.

The flexible plates of Balagny and films of Thieball are issued with the necessary instructions for their use, but it will be desirable for the amateur to visit a photographer's studio and spend some time there in order to become familiar with the method and operations therein, a knowledge of which will be found exceedingly useful in handling plates and preparing

them for the future processes they will have to undergo. The works of M. Balagny will be also found instructive reading in regard to the treatment of films and plates.

NEW COLLODION PLATES. - In order to facilitate the removal of the collodion film, it will be found necessary to soak it over with a pad saturated with isinglass, the photo having been developed, fixed and dried in the ordinary manner. The isinglass having been given time to dry perfectly, the next step is to cover the plate with a solution of rubber dissolved in benzine, in the same manner as the photographer coats it with collodion. It is again dried and a cover of collodion mixed with alcohol or ether is then laid over all. The object of this second coat is to prevent the rubber from sticking in case it should become creased. All these operations terminated, the film is cut around the edges and detached from the glass. It is then ready for turning round, which is effected by placing it in water for a moment and laying it on another sheet of glass on the opposite side of the film, the glass being moistened with gum arabic and water, and the whole carefully pressed with a rubber roller. This method is excellent when it is found necessary to group parts of several films to make a complete picture and will be referred to again.

TURNING NEW NEGATIVES IN THE DARKROOM.— Negatives may be made *en reverse* in the photographer's darkroom by the introduction of a prism in the camera, but this process renders a much longer exposure necessary and is little used in practice.

It is also possible to reverse the photograph by turning the sensitive plate round in the camera with the glass toward the subject. But allowance must be made for the thickness of the glass and care must be exercised in securing glass that has no irregularities, as any inequality in the glass will be observable in the negative.

To Reverse Old Photos.—It is not always that a new negative will be furnished to make a plate from, and it is possible that an old negative may be furnished. The easiest way to reverse the plate will generally be found to take another from it on a plate or gelatine film. The means of procuring a new negative from an old one are very numerous, but four of the most satisfactory are:

First. To take a new negative from a good proof.

Second. To take a positive on glass from the negative by contact. Both of these methods are sufficiently well known to need no description, and therefore it will not be necessary to go into the details of them.

Third. Bichromate of potassi process. This process is the one used by M. Balagny, and is of great service, the more so that it permits of the use of poor plates that have been injured by exposure to light. It is preferable to use the flexible plates that have a perfect contact with the frame.

Prepare and filter the following solution: Water, 1,000 grains; bichromate of potassi, 30 grains. Plunge the plate or the film in this bath for three or four minutes in a poor light, and dry on a frame in complete obscurity, which will take the whole night.

In order to make a transfer direct it will be necessary to put in the frame the plate to be reproduced and the bichromate plate in direct contact. By watching from time to time, the operations of the light can be closely observed; when it is complete with all its half-tones they can be taken out in the dark-room under a red light and the sensitive plate put to soak in a covered basin in order that it may be carried about in the laboratory, for this operation requires about forty-eight hours and upon it depends the success of the entire process.

On taking the plate from the water and having placed it in the basin face up, it is then carried to the window and exposed to the light four or six seconds; it is then returned to the obscurity of the darkroom and developed in a medium bath not too old nor too fresh. By this process the positive image disappears little by little and is transformed into a negative. After the completion of the development the plate is washed and

^{*}From '' Manuel Pratique de Phototypie,'' par J. Voirin, Paris ; Librairie de la Science en Famille, Ch. Mendel, éditeur.

sium is recommended, as it has the advantage of not swelling the gelatine; but it is very dangerous to health and great care must be exercised by the operator in handling it. If the new negative should prove too intense it must be replaced in the latter bath where it will lose some of its strength.

It may happen that the plate has been varnished or perhaps saturated with alum. If the former, allow it to remain a few minutes in an alcohol bath to dissolve the varnish and then place in another bath composed of fifteen parts of alum to one hundred parts of water. Then prepare two basins; in one prepare a solution of five or six parts to the one hundred of hydrochloric acid and water, and in the other pure water. Prepare a plate larger than the negative to transfer it upon after it has been released from the old glass. Then plunge the negative into the acid bath in the first basin, and allow it to remain there five or six minutes, or until the edges of the gelatine commence to curl up. This is the moment to effect its release from the old glass, by rolling the gelatine gently with the fingers till it is all loose. As soon as it is completely detached take it carefully from the first basin and transfer it to the other in order to rinse off the acid. Lay the fresh sheet of glass at the bottom of the basin, and having reversed the gelatine, raise the glass gently beneath it and lift it from the water lying smoothly on the glass, then proceed to dry, etc., as before.

The foregoing process gives good results, but failures are frequent and it should not be employed with valuable negatives or such as cannot be readily replaced in case of accident.

COVERING THE EDGES WITH TIN FOIL. - With the negative thus prepared it will be impossible to obtain white borders without certain precautions. It will, therefore, be found necessary to cover the edges with tin foil to exclude the light, otherwise the picture will appear with a black border. Unless this is done, when the picture comes to be printed the ink will adhere to the edges when the plate is rolled and the illustration will appear with a mourning border. To obviate this it will be found necessary to surround the illustration with strips of tin foil, placed between the negative and the couch of gelatine.

A border of water color paint may also be used to exclude the light. The thick paint prepared for water color paintings answers the purpose perfectly. If it should be found too thick to spread easily with the brush, it may be thinned with a little water; it should be sufficiently attenuated to run freely in a drawing pen, and thus will form an impenetrable border of no perceptible thickness. When it is necessary to limit a picture on a square plate, take the drawing pen and without perceptible pressure trace the outlines of the illustration, taking care that the pen points are rounded, otherwise they are liable to penetrate the film of gelatine or collodion and cut it. For subjects that have irregular outlines, such as cannot readily be followed with a drawing pen, recourse must be had to a fine camel's hair pencil, with which the intricacies of the design may be followed minutely.

This operation must be performed upon a dry negative and the paint allowed to dry thoroughly before being laid on the layer of gelatine, otherwise it will militate against the perfect contact.

Sometimes it may be found necessary to retouch the negative after it has been removed from the glass, but this will be found a very delicate operation. The film is spread upon a glass and held in position by little strips of gummed paper placed on the margin; then proceed as with an ordinary negative on glass. But great care must be exercised as the film will swell and blister under the touch of the moist brush. To remove these blisters—as soon as the paint is dry place a sheet of damp paper over the film for a short time, and as soon as it has absorbed a little moisture lay it upon another part, until the whole film becomes damp, when it may be allowed to dry out.

MAKING SEVERAL NEGATIVES ON THE SAME PLATE.-In order to economize time, it will often be found necessary to

fixed. A fixing bath of five per cent of white cyanide of potas- make plates from several negatives at one operation, that they may be printed together at one impression, the same as is done in lithography, with the view of effecting a saving in the press-

> With negatives on different glasses this coupling process is impossible without exposing each plate separately. The most effective manner of doing this is from the films.

> COLLODION WET PROCESS PLATES.—Before detaching the films of collodion from the glass it will be necessary to cover it first with a coat of thin rubber varnish (dissolved in benzine crystallizable) and allowed to dry in the open air, and afterward with a coat of ordinary collodion. When the latter is thoroughly dry, cut lightly round the picture (so as not to scratch the glass) a short distance from the edge and remove the border or such of the photograph as may not be required, and treat according to the directions already given. This having been accomplished with all the negatives, prepare a sheet of paper to serve as a guide for grouping them. The glass is placed on the paper and the films are then located in their respective positions.

> Another method more particularly applicable to gelatine films which have been pinned out to dry is to cut two strips of tin foil and lay them across the negatives, as shown in Fig. 10. Yet another method is to cut rectangles in the tin foil, as in Fig. 11, and lay it on the pictures.

> The operations necessary to obtain prints by the phototypy process can be divided into three phases:

> First. The preparation of the glass and the bichromated

Second. Exposure under the negative, and

Third. Taking the proofs.

The preparation of the glass consists of raising the gelatine film from the old portrait; cleaning the glass; preparation of the first layer in the gelatine bed; warming the glass; preparation and cooling of the second layer for the bed; then stone the whole.

The second operation consists of the preparation of the negatives; placing a frame for exposure to the sun; washing and drving.

The third process comprises moistening the plate, inking and taking the impression on the press.

PREPARATION OF THE GLASS AND BICHROMATED BED.-The glass for supporting the bichromated bed must be of a perfectly even surface, though the thickness may vary.

When the glass has been used before, it may be cleaned by soaking in a solution of caustic potash and water for about two days; but it may be effected more quickly by an acid * bath which will dissolve the gelatine in a few minutes. New glass should be wiped over with a rag moistened with ammonia to remove all traces of grease, after which a little emery powder moistened with water is placed between two plates of glass which are rubbed even together for about forty minutes to remove the polish. It is then again washed with ammonia, swilled in plenty of water and allowed to dry.

PREPARATION OF THE FIRST COAT.—A solution of 200 grammes of stale beer and 20 grammes of liquid silicate of potassi should be mixed thoroughly and filtered through flannel. The glass is then placed upon a support, with the unpolished surface up, carefully brushed to remove foreign particles, after which a little of the beer is poured upon it and spread evenly over the whole surface with a piece of paper; pour off any excess of liquid and place the glass in an ordinary photo-negative drying rack to dry.

The second coat is formed of 25 grammes of extra white gelatine and 10 grammes of No. 2 Nelson gelatine. When it has been thoroughly soaked in water, it should be placed in a kettle similar to a glue pot, with sufficient water to make 435 grammes, and warmed at a temperature not to exceed 70° Cent. When thoroughly melted, dissolve three grammes of

^{*} Fluorhydrique acid.

bichromate of potassi, and three grammes of bichromate of ammonia and 100 grammes of water at a temperature of 45° or 50° Cent. In winter, or during cold weather, more ammonia should be used, sometimes as much as five grammes being necessary; in very hot weather less than three grammes is necessary. The latter is then thoroughly mixed with the gelatine and filtered. It is very important that the gelatine should not be chilled the moment it is filtered, as this is one of the most frequent causes of failure with beginners.

The glass should be placed in an oven and gradually heated to about 40° Cent.; at the end of about an hour it will be ready for the second coat. Enough gelatine should be measured off to form a film about half a millimeter thick and poured on the glass and made run over the surface till the whole is evenly covered, great care being exercised to avoid bubbles; or the gelatine may be spread with a triangle of cardboard; but the former is preferable, and with a little practice the gelatine can be spread evenly by making a few little motions of the hand

supporting the glass.

The plate is replaced in the oven and kept at a temperature of about 40° Cent. for about two hours or two hours and a half, and allowed to cool off to the temperature of the room, when it can be taken out and placed in a box. It is necessary that no white light should be allowed to approach the gelatine or dry plates. The illumination of the room must be effected through orange glass or paper of that color placed over the window. The plates are then ready for exposure to the sun, but they may be preserved for several days in a dark box, kept perfectly dry; but if they should show opal tints or curl at the edges they may be considered of no use.

The plate when required for use is placed in a frame similar to that used by photographers and exposed to the sunlight till all the details are perfect, showing a slight maroon tint, which can be seen by opening part of the frame, taking care not to move the negative or a double image will appear on the gelatine. After the front has been sufficiently exposed it must be covered with a black cloth and the back subjected to the light in order to render that part impervious to moisture, otherwise it is liable to become damp and rise from the glass in the process of printing. This should be done in a soft light and not in the sunshine, and the exposure for three or four minutes should be sufficient; an idea of the proper amount of exposure can be formed by taking a little of the glycerine, about as large as a cent, and watching the effect of the light upon it and afterward comparing it with the plate.

WASHING THE PLATES.—After the exposure the plates are placed in a frame and soaked in water for at least six hours, changing the water several times, or better still, allowing a stream of fresh water to run on them till every trace of the bichromate has disappeared. The plates are then allowed to drain and dry spontaneously, when they are ready for use.

TAKING PROOFS.—The plates being perfectly dry, they are next placed upon a stand, and a small quantity of liquid, composed of 20 grammes of acetate of potassi dissolved in 500 grammes of water, to which is added 500 grammes of glycerine officinal, is poured upon it and spread evenly over the whole surface with the finger. It should be allowed to soak two or three hours, until the figures on the plate which were very prominent at first have become softened. The plate is then ready to be put on the press, taking care to wipe the under side of the plate quite dry, otherwise the glass is liable to crack. Two sheets of paper should be placed under the glass and the whole fixed on the press. The press used is similar to the American Army press, with a rubber covering to the cylinder. The next thing after the glass is fixed on the press is to remove the excess of moisture with a sponge or a soft rag, care being exercised to avoid rubbing the gelatine in the operation.

Two rollers and two distinct inks are used in printing. One roller of leather similar to that used by lithographers is required with lithographic ink to which varnish has been added, and the other roller is made of gelatine and a more liquid ink

is used with it. The inking is commenced with the leather roller, on which a small quantity of ink has been distributed in the usual manner, which, however, will only "take" on the heavy tones; then with the gelatine roller the form is again rolled, the thinner ink adhering to the lighter tints; and it will be observed that if the roller is run over the plate rapidly the ink comes off the latter on to the gelatine roller, a fact it is useful to keep in mind in case too much ink should get on the picture at any time and need removing. When the plate has been thoroughly inked it is run under the cylinder and the result watched.

It is rarely that the first proof is satisfactory. Should the plate "take" ink too freely, without leaving the light parts, it will be found that the plate was too dry, and must be washed with turpentine and moistened once more and perhaps allowed to soak for fifteen or twenty minutes more and again tried. If it is found, after three or four trials, the plate having been put to soak at intervals between the operations, that the ink takes too freely, the plate must be rejected, as it has probably been exposed too long to the light in printing from the negative. On the other hand, if it will not take ink, it is presumed that the plate is too humid and must be allowed to dry for a couple of hours and again tried, running ten or a dozen sheets of soft paper over it each time, but if it has been insufficiently exposed to the light it will never take and must be discarded. But between the two extremes of too hard and too soft plates will be found all manner of variations, each of which will require its own especial treatment, and the following hints may prove of some use to the operator:

Grain too coarse, because of too great difference between the temperature of the gelatine and the plate when it was coated; or from having too much bichromate in the emulsion.

Black spots are caused by hard particles in the gelatine, or the first coat, or from grease getting into them.

Wavy lines, from shaking the plate while it was cooling.

Unevenness in the general appearance of the work, caused by currents of air in the oven which affected some parts more than others.

Dark proofs, from lack of moisture, too much exposure. Gray proofs. too much moisture, too long exposure.

GENERAL OBSERVATIONS .- After preparing the gelatine, it will be well for a beginner to prepare a strip of it for experiments as to the effects the sun has upon it without a negative, exposing it little by little, and carefully noting the time of each exposure. The different degrees of exposure will thus be easily compared, and when put on the press the proper time can be determined. The same experiment should also be tried with the reverse, and a further trial made of the time required for soaking the plate, and more will be thus learned by these experiments than could be acquired by any amount of advice. When it is wished to give the finished picture the appearance of a photograph, a varnish of 100 grammes of gum lac, 300 grammes of alcohol, 300 grammes of ammoniac, 600 grammes of boiling water should be made by pounding the lac to a powder and dissolving in the alcohol and ammoniac, after which the boiling water is added and the result filtered. Prints dipped in this varnish and carefully dried have a beautiful appearance.

DRAWING INK.

To make an ink suitable for drawing upon ordinary writing paper to be transferred to stone, an old German recipe has been commended. It is of the following ingredients: Shellac, 12 ounces; tallow, 1 ounce; bicarbonate of soda, 1 ounce; lampblack, 1 ounce; and mastic 4 ounces. These materials are mixed with water and boiled until well dissolved.

After the first water has evaporated from continued boiling, more water is added, and the dried mass again dissolved. Then it is well filtered and preserved in tightly-corked bottles. In use it can, if necessary, be thinned with water.



SUNDAY MORNING.

Specimen of half tone engraving by CROSSCUP & WEST ENGRAVING Co., 907 Filbert street, Philadelphia.

See page 99.

Currier's work

as an advertising

cartoonist ap-

pealed sostrongly

to the Messrs.

Kirk that they be-

came desirous of

securing his services exclusively

for themselves. This they suc-

ceeded in doing

in March, 1893. The idea of using

a daily cartoon

on matters of topical interest orig-

inated with Mr. Currier, and he is

the first to put

the novel scheme

into practical use.

His method is to

Written for THE INLAND PRINTER.

TOPICAL ADVERTISING.

BY CHARLES ASTOR PARKER.

NIQUE among the advertisements appearing in the daily papers of Chicago, the advertisements of Kirk's soap have attracted the attention of the public to a greater degree, it may safely be said, than any others. The use of the



cartoon for advertising purposes is by no means a new thing, but it is certainly an enterprising method of using it which the Messrs. Kirk have chosen, in keeping closely on the heels of local or national events, and by the cartoonist's aid giving a pictorial representation in touch with the popular sentiments of the people — the moral always pointed out, of course, being to use soap on

every and all occasions - Kirk's soap. It is certainly something out of the way of what may usually be expected when two or more men are laughing over something seen in the morning paper, to find that the merriment has not been awakened by

the joke column, Wear that? Well I guess not, for a Turk or any other Man but by an advertisement of a soap manufacturer.

As might be expected under the circumstances, the question has often been asked: Who gets these ideas up? My purpose in this modest sketch is to introduce this ingenious cartoonist to the readers of THE IN-LAND PRINTER. His portrait appears at the head of this article. Mr.



Kirk's American Family Soap

47,000,000 Pounds Sold in 1892.

C. B. Currier is the open tleman. He is DUSKY DIAMOND TAR SOAP, the ideal hand soap for work men at all times of the year; price so low that all can use it.

a native of Ohio, and is not yet twenty-six years of age. He began his career as a newspaper illustrator in the city of Columbus, Ohio, and later on was engaged in the same occupation in Toledo, Ohio. In 1891 Mr. Currier came to Chicago to take a position on the Mail and Times as illustrator, and his work was of such a satisfactory character that the firm of Lord & Thomas, the advertising men, with customary enter-



You Can't Have a Good, Big Time

Kirk's American Family Soap

There is nothing more refreshing than a "clean up" with Kirk's Dusky Dia. Kirk & Co. Mr. mone Tar Soan.

prise and business acumen, engaged his exclusive services at a handsome salary.

During Mr. Currier's association with Messrs. Lord & Thomas he designed the greater part of the advertising novelties used by the firm for Nicoll the Tailor, Hygeia, the Aunt Jemima Pancake Company, Armour Packing Co., Spaulding & Co., and James S.

MORE SQUALLS.



Kirk's American Family Soan

47,000,000 Pounds Sold in 1892.

make the sketch each day before four o'clock, when he

sends it to The Don't be the "Glorious" Fourth Inter Ocean. Here a photo-zinc etching is made, and the reading matter which is to accompany it is put in type. The zinc plate and the type being stereotyped, the plates are sent to each of the dailies. The next morning the cartoon appears before the public, creating an amount of com-Kirk's American Family Soap ment that makes the name of Kirk's American Family Soap a household

DUSKY DIAMOND TAR SOAP is best for cleansing and healing all burns made with powder.

word. The illus-BOOKS FREE, Mrs. Frank Leslie's "Are Men Gay Decsivers?" price 30 cts.,mailed for one wrapper juvenile Saap and 10 cts. for postage and packing. Send for lest Kirke Spree Library, 36 North Water St., Chicago. trations accompa-

nying this article will give the readers of The Inland

Pork is Fast Getting "Out of Sight,"



Kirk's American Family Soap

and rain will find DUSKY DIAMOND TAR SOAP a great relief to chapped hands.

PRINTER, outside of Chicago and out of reach of Chicago dailies, an idea of Mr. Currier's methods.

It may readily be believed that the opportunities which the character of the advertising offers for a little quiet fun aside from the obvious purposes of the cartoons are not neglected by Mr. Currier and his confrères. Many a friend's visage does duty in the daily "ad," arrayed in garments, mayhap,

of the renowned Midway - but these little pleasantries, it is fair to say, he confines strictly to his intimate masculine friends.

In the large factory and office building of Messrs. Kirk & Co., on North Water street, Mr. Currier has offices admirably suited to his convenience, equipped with all the latest appliances for photographing, which, with the well-arranged darkroom, may well arouse the envy of any photographer.

THEY ALL LIKE OUR NEW COVER.

Under date of October 16, Mr. Henry Hahn, of the Northwestern Miller, Minneapolis, Minnesota, writes us: "Permit me to congratulate you on your change of cover; it is highly artistic." Joseph Wetter & Co., of Brooklyn, New York, say: "THE INLAND PRINTER has made its appearance with a new overcoat, which our engraver claims is very good." Barnum & Pennington, Shelbyville, Illinois, remark: "We congratulate you on your new cover and make-up of your valuable journal. Each number is a gem, and the October issue a diamond." Whittet & Shepperson, Richmond, Virginia, say: "Allow us to congratulate you on the beautiful new cover which you have prepared for THE INLAND PRINTER."

THE SECRETARY OF THE UNITED TYPOTHETÆ OF AMERICA.

R. EVERETT WADDEY, president of the Everett Waddey Company, publishers, printers, binders, electrotypers, manufacturing stationers and paper dealers, of Richmond, Virginia, was elected secretary of the United Typothetæ of America at the recent convention of that body in



Chicago. Mr. Waddey was born in 1853 in Georgia, of Virginia parents, and was in the provisional army of the Confederate States as a courier before he was twelve years of age. He went into the printing business when fourteen years of age and worked through every branch of it, afterward becoming a traveling salesman for a book and stationery house. Mr. Waddey finally started in the stationery and printing business on his own account, and in 1890 incorporated his business, and he has been fortunate enough to acquire what is considered one of the best plants between Philadelphia and New Orleans.

SINCE July 1, 1893, a new tariff has been in force in Berne, Switzerland, by which the wages of printers in that city have been raised ten per cent, and the hours of labor have been reduced to nine per day

CONTEST IN ADVERTISING COMPOSITION.

HE offer made by THE INLAND PRINTER in the October issue for the best display of a bicycle advertisement in type composition has brought out a surprising number of contestants. We have taken three of the specimens at random from the number submitted, for the purpose of herewith



Bicycling Health.

A sedentary calling and neglect of

exercise means bodily lassitude and nental depression. Wheeling is a bodily and mental stimulus if the Breezyhill wheel is used

IT NEVER BREAKS DOWN.

ng, swift, light, elastic, describe the Breezyhill. Send for descriptive

Whirligig Manufacturing Company, Boston, Massachusetts.

BICYCLING AND HEALTH

A SEDENTARY CALLING AND NEGLECT OF EXER-CISE MEANS BODILY LASSITUDE AND MENTAL DEPRESSION.

WHEELING IS A BODILY AND MENTAL STIMULUS

"THE BREEZYHILL" WHEEL

IT NEVER BREAKS DOWN ONG, SWIFT, LIGHT, ELASTIC, DESCRIBE THE BREEZYHILL. Send for Descriptive Catalogue to

WHIRLIGIG MANUFACTURING COMPANY

illustrating the variety of treatment. Believing that the contributors would find much interest in a complete set of the original designs, we have requested each one to send additional proofs. These will be bound and sent to each contestant free of charge after the award has been given by the judges selected. Such of the sets that may remain over will be put on sale. The number will be very limited, and advance orders will receive first attention. Award will be announced in December issue of THE INLAND PRINTER.

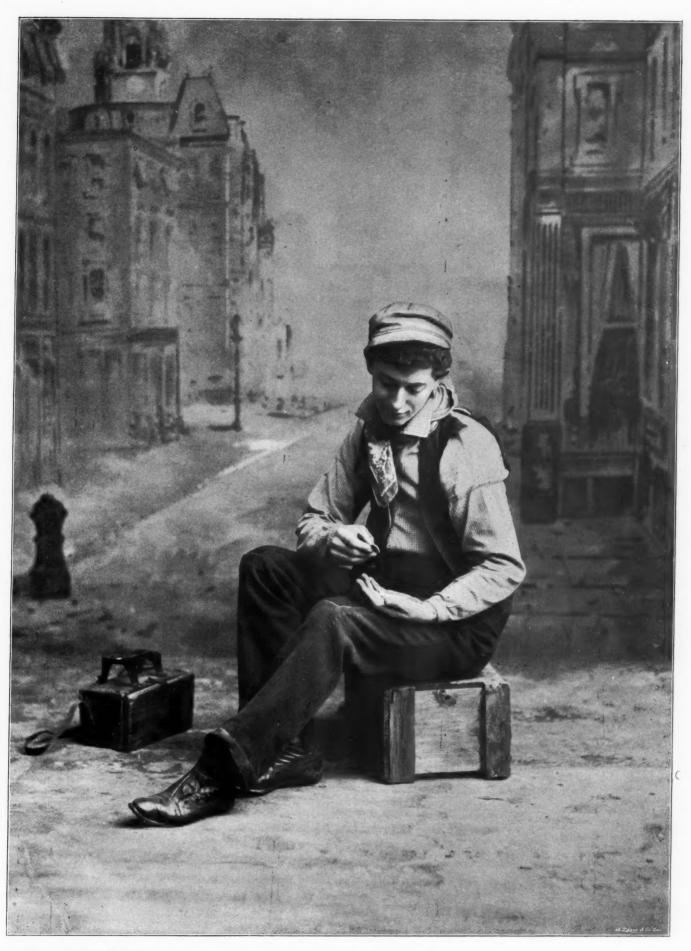
THE SYMPATHETIC RURAL PRESS.

By mistake last week's issue of the Advocate was dated one day behind time. It is our intention to not always appear too previous, still we are not satisfied to be even one day behind time.—Ellinwood (Kan.) Advocate.

What is the matter with Dunn, anyhow? After inserting the above "item of news," he goes to work and dates his paper July, instead of September - a full month behind .-McPherson (Kan.) Opinion.

It all comes from trying to do two things at once. At the same time that we were changing the dates we were trying to entertain a caller that had come in to see whether we were doing anything or not.-Ellinwood Advocate.

It's just as we supposed. And you had been put to your wits end to invent another little George Washington in answer to what was to him life or death - "Do you do the editin' yourself?" Of course you had already informed him what you paid for your press, that you can set type yourself, how much it costs to run your engine an hour, and that ink is composed of nigger skins pulverized and compounded with tar, which makes it so expensive and lends to it its peculiar odor.-McPherson Opinion.



Half-tone engraving from photograph by A. ZBESE & CO., CHICAGO. Duplicate plates for sale,

COUNTING THE DAY'S RECEIPTS.



HARBOR OF SYDNEY, NEW SOUTH WALES.

Engraved by J. MANZ & Co., Chicago.

PRINTING IN SYDNEY, NEW SOUTH WALES.

LETTER received from Mr. William Wannell, instructor in typography in the Technical College, Sydney, Australia, under date of September 16, gives some interesting data relating to the printing interest in that far-away city. As regards printing in general in the city of Sydney there are many well-equipped offices, turning out first-class work. The government office stands first in the list, as a matter of course, and is presided over by a genial old gentleman, Mr. Charles Polter, who rose from the ranks to his present position. The government office embraces all the departments of printing, lithographing and electrotyping, bookbinding, machine ruling, etc. The larger printing offices in the city are those of W. E. Smith, John Sands, S. T. Leigh & Co., Batson & Co., Turner & Henderson, Marcus & Andrew; McCarron, Stewart & Co., Penfold & Co., and Cunninghame & Co., and several others. The city is not exempt from the evil of cutting prices and the cheap-john printer. Methods of newspaper work are a little different from those in vogue in America, and the letter of the correspondent of the Typographical Journal of September 15, written under date of August 2, fits our purpose admirably for description in this connection, and is added hereto:

Midwinter under the Southern Cross, in the land of the kangaroo and the bushman, the home of the trades union in its fullest and most completely developed state-at least in point of percentage of workmen organized – and the antipodes of the home of the Journal. The sun shines in the north, the pole star is in the south, and the head-center and heart of the world is in the west - for London is nearer than New York and *The Times* is nearer the ideal of a newspaper than a dozen I might mention from America. There are some fine newspapers in Australia, however. In Sydney (about 400,000) The Herald and The Telegraph, in Melbourne (500,000) The Age and The Argus, will compare from the printer's standpoint—i. e., lots of work and lots of fat with good pay—with most American papers. But to a stranger in the diggings it seems as though everything were differently done, and with the facilities of learning the modus operandi of printing here—"getting the style," so to speak a fellow gets before long to feel afraid to turn round, fearing he may violate some rule or custom, written or unwritten. Of course, this only lasts while you are having experience pounded into you, and after that you are very well satisfied with the "style." Every man is your mate, and will drop his own work and go to the other end of the office to show you or help you out of a prospective round with the pen of the proofreader, but still you have to pay for your experience. Type is set by the thousand ens, as nearly all American printers know, but that doesn't constitute a New South Welsh printer by a good deal. The scale is one-and-a-penny (1s. 1d.) per thousand, which is equivalent to 52 cents a thousand in America. But There are no we don't set type more than about six hours on an average. departments, everything going off the hook-"out of the box" we call There is no bonus to help out a poor string, and you earn what you get (and, parenthetically, you think, more than you get for a week or two). You set type by the piece, yet you get no dupes ; instead, you keep a "docsheet," of the number of lines of each kind of type set during the night, which is turned in before you leave the office. At the end of the week this is reckoned up in thousands, and you are paid by the thousand - no fractional parts reckoned. Thus 501 ens would be a thousand, and 499 ens would be nil. And you never catch a galley—no. But you catch something hotter during the first few stormy weeks of your experience as an Australian printer. The correcting is done by a regular scale of prices adopted by the different chapels and agreed to by the management of the office. It is a complicated affair, but seems just, though expensive to the "smith." For instance, to change a word costs a minute; to take out a word, a minute; three single marks (literals), a minute; to put in a word, a minute for every line overrun up to six; to put in a line, one minute to the compositor and one minute to the office; two single marks count one minute, four count two minutes; no slug, five minutes, and so on. One mark in a take counts a minute, but in this case the minute is charged to the office instead of to the compositor. The whole being designed to bring the pay up to two shillings an hour - 30 minutes, 1 shilling; 60 minof two letters or to change "tion" to "ing," neither will it take a minute to correct three typographical errors, nor two minutes to correct four of them; but when you consider that in a chapel of seventy-five men every-body can put on his coat and get out of the shop as soon as he spills his last take, and that he won't have to shift a minion case (on a single frame) to correct a nonpareil galley, and moreover won't have to go out twice to dump a take—once to put it on the galley, and again to chase up slug 57, maybe half a block away - you will see the beauty and advantage of the "correcting system." The ring-marks (blessed few be they!) are called "house-marks," and are made on the left-hand side of the proof; the printer's marks on the right. The house-marks are charged line for line; that is, every line touched in correcting is charged to the office as if set anew—which makes the circular work profitable, at the same time pre-

venting a man from straining his conscience by charging too little! for he gets nothing but the line he handles—and which is fair pay for "doing rings." There is a style-sheet available to everybody, but as is usually the case, everywhere you learn the beauties and technicalities and idiosyncrasies of the style on the proof, and pay for your learning on the minutesheet next day. You can't put on the gloves with the proofreaders, for they are caged up and locked up (as common enemies of the race should be), and you are on the ragged edge till the minute-sheet is hung up next day for inspection, along with the proofs. But it is the best scheme yet introduced in a daily newspaper office - and I have seen many of them for the clean, intelligent, painstaking compositor. The cost to each man ranges from 10 cents to \$1.25 per week, and who wouldn't give that much to get out of the office as soon as he is done work, to say nothing of the annoyances of shifting cases, etc. There are other things in connection with the office which to an uninitiated "Yankee," as they call all Americans, seem unworthy of craftsmen who could evolve such a boon as the "correcting system." There isn't a paste-pot in the shop, and you won't get two takes in a night that have been touched by scissors, and not half of them have the "blue pencil" mark on them. The first page contains instructions as to type, leads, head-letter and other peculiarities, and the man getting take 2 sings out, "Who has one-cross" (1 x), or "one-incircle," or "one-meeting," as the case may be, and the man with the first take sends back a leading word out of the head, such as "Strike," "Ship News," "Railroads," etc., together with instructions; thus, "Strike—minion, lead three sheets," and No. 2 comes back with "End even," or "End a break," or "I can set-off for you," whereat No. I responds with "Do so," or "All right," or something, and the dialogue across sixty feet of space is ended until No. 3 comes out and goes through the same performance with No. 2 instead of No. 1. Each man must call for the preceding take, for the other man may have only three words to make even on at the beginning of a paragraph, as copy is never cut except in case of large sheets closely written, making the take too large to be got up in time.

It sounds strange to a man who has worked in an office where you could hear a 3-em space hit the floor all over the office, and looks odd when a paste-brush and pair of scissors would do away with all of it and cost not a penny more. But all these things carry with them their silver lining. There are many printers here, but they are all printers - not jacklegs. No chucklehead can tackle an Australian daily and become a howling success It requires a fair share of intelligence, a dozen times the experience of at least a large percentage of American compositors, the ability to spell in at least two languages (the American and the English, or at any rate the colonial), and punctuate in three (the long, the short and the proofreader's), and an unending amount of care, time and patience in doing work in a workmanlike manner. As a consequence not every bush may be shaken and material to make a printer fall out of it. There are many printers here, and many out of work, but that is because of collapse of the Australian land boom and depreciation in values, and the suspension of new papers. Two have "gone bung" (that's the colonial English for "busted") in the last three weeks, throwing out about 150, and 150 more were dropped through the scuttle in the government printing offices here and at Melbourne, about 400 or 500 miles from here. When a man does get work on a daily, though, he is sure of a living. There are no subs—they are grass-hands." As soon as a man gets permission to work in an office (in one office he has to do a task before his application is even considered, consisting of about 1,300 solid minion per hour for two hours) he is given a frame and cases, which are his own, and when he works for anybody he works on his own cases. If he is on extra he has the same shake at rotation fat, etc., that regular frameholders do; if on for the regular, he takes his share. The work is given out in rotation; the men on top of the daily list do the work today and go to the bottom tomorrow, to take their turn when others have worked. The number is limited, and everybody is sure of three days a week, which, in papers that only come out six days a is good enough. When a regular wants a sub he goes to the daily list and writes his own number opposite the sub's name; if for one day, he puts a cross after the number. It is a most excellent system, and insures the members of a chapel sufficient work, at the same time that it prevents an influx of strangers into an office to upset the religion of the foreman and proofreader and everybody else with responsibility attaching to their

Just here, by way of digression, I would like to say that in my opinion history has proved that the abolition of the sub-list in America, while it utterly failed to prove the panacea for favoritism, at which it was solely aimed, brought with it a curse that will be felt as long as it continues—the over-production of printers. With a man's card an almost certain assurance of work, as it now is, thousands of men rush out of perhaps their second year, get a card and flock to the cities, knowing full well that they can and will get some work, for what printer will see a fellow-craftsman go hungry or "broke," when all it costs him is a chance to go off a day and rest. As a consequence, witness American offices full of sympathy for a brother in distress, and assistance in the shape of one day a week, to about three times as many subs as the office will fairly support, and plenty of them with families. Statistics will bear me out in this. Since the abolition of the sub-list system (in 1883, I think, as I have not the figures here with me), the increase in membership of the International Typographical Union has been from about 15,000 to something like 35,000. And this is not owing to earnest efforts at proselyting on the part of most efficient workers, for I believe that at heart every printer alive believes in the union, but to the alluring bait that a union card is an assurance of work, however

limited in amount. To return to my subject for a few lines and then close this already too long letter, I will give a few of the differences in nomenclature, which I suppose is at least partially patterned from the English. A chapel is a companionship or a 'ship, the union a society, the chairman is father of the chapel, the assistant a deputy, the fatman is divider, the foreman is overseer or boss or Printer with a big P, journeymen are comps, the first assistant foreman is ad. Printer (though he doesn't print ads., but makes them up for the copy-box, stakes off lines he wants displayed and has charge of the making up of the ads. in the formes-that's the way they spell it here); the other assistants are time-hands who work on stab-wages (short for established), you lift stamps instead of setting type and dump it at the bulk which is in charge of the bulk-man, putting a clump to it instead of a slug and flagging it instead of marking the take. When "copy all out" comes, you turn in your doc instead of pasting your string, and next day the Computer, or Checker (with a big C, you bet), comes down and casts it up, and on pay-day you come down and draw your screw instead of your wages, which is made up of pounds, shillings and pence. A pound is a quid or a a bob, a sixpence is a sprat or a tanner, and a half-crown (28, 6d.) is a half-dollar. And so on till memory fails and the eyes weary seeing familiar objects with strange names, and you back your ears like a horse to catch the next piece of colonial nomenclature and translate it into American by the time it is your turn to respond. But 'ere's to 'ee, Australia. Long may she wave !

FIRST ANNUAL WATER-COLOR EXHIBITION CHICAGO SOCIETY OF ARTISTS.

THE first annual water-color exhibition of the Chicago Society of Artists will be open to the public on November 6, at the galleries in the Athenæum building. The Press reception will be on November 3. This exhibition is an outgrowth of the annual sketch sale, which has been discontinued and a regular water color exhibition will hereafter follow.

This year two prizes are offered for the best and second best pictures, a \$100 prize offered by Mr. W. L. Mead, and a \$50 prize offered by Mr. W. J. Ferris.

Out of several hundred pictures offered, about eighty were taken; the standard was made high, and the result is a creditable exhibition, well selected and well hung. A new departure



will be taken in the awarding of the prizes; instead of the jury system, the best pictures will be selected by ballot of the membership of the club. This has been tried in some of the New York exhibitions with good results, and it is claimed to be a better method of bringing out the true merit of the several pictures chosen.

The collection is a very even one, and it will be hard to predict the winning picture. Among some of the strong work is

that of Mr. Ernest Albert, the president of the club. He shows a little water-color of a woodland path; it is full of nature, the handling is strong and broad, the color is pure, though sufficiently subdued to lend to it the quiet feeling which runs through the picture.



One by Mr. F. Richardson shows a Normandy gate leading to the farm yard. It is very sunny, and carries with it much strength of color, and is delicately handled. It is given a place of honor on the walls.

Mr. H. G. Maratta shows a large picture of some Spanish fishing boats, which is one of the best pictures in this exhibition.

A head by Jules Rolshoven is a fine example in pastel, and is shown in contrasting colors, the head being dark against a bright yellow background.

Charles Mente shows some fine color schemes in some dark woodland scenes, and having almost the strength of oil in the manner of his handling.

Mr. C. A. Corwin has a gem in a little field scene in pastel. Nature seems to creep out of every bit of color put in the picture. It shows an open field, with some bushes in the background.

Mr. W. Forsyth shows a new departure in purple and yellow in his landscapes, and deserves much merit.

W. C. Hartson shows a picturesque hillside, and T. O. Fraenkel shows a fine river scene.

The exhibition will last for several weeks, and is open to the public free. A list of the exhibitors includes: Ernest Albert,



A. F. Brooks, C. T. Brown, Jeannette Buckley, Walter Burridge, Charles A. Corwin, William Clusman, Mrs. A. Van Cleef Dodgshun, Walter M. Dewey, L. G. Egan, W. Forsyth, A. Foerster, T. O. Fraenkel, Oliver D. Grover, Richard B. Gruelle, Jules Guerin, J. F. Waldo, Beatrice Wilcox, Henry Williamson, P. E. Haeney, W. C. Hartson, S. S. Hayden, M. W. Jameson, F. L. Linden, Marie K. Lusk, H. G. Maratta, William A. McCord, Charles Mente, J. H. Moser, M. E. Palmer, Eugene Price, Fred Richardson, Jules Rolshoven, William Schmedtgen, George F. Schultz, W. A. Sharp, Caroline D. Wade.



HOW A CHICAGO NEWSPAPER WELCOMES A CONTEMPORARY.

N Thursday, October 19, 1893, the official organ of the Woman's Christian Temperance Union, the Union Signal, appeared as a daily. The following is the notice, criticism and welcome accorded it by the Chicago Mail:

PULLED SLUGS WITH PRAYER - THE DAILY "UNION SIGNAL" MAKES ITS FIRST APPEARANCE TODAY.

And now at last you can get all the news for a nickel. There is no extra charge for moral influence, and when you have read the $Daily\ Union\ Sig$ nal your morality will ooze through the pores in your skin. There won't be room for it in your body.

It is not everyone who is aware that Chicago possesses a new daily paper. You can't hear the newsboy's raucous cry of "Signal, all about the West Randolph street murder." The night police reportress on the Signal did not happen to get round to the murder and the Signal got scooped on it.

The Signal is issued this morning by the combined exertions of a managing editress, a night editress, a city editress and an assistant city editress a full complement of copy-readeresses and reportresses. The editoria The editorial writresses scintillate with an unwonted fire, and the magnificent force of

compositresses has worked worthily of their forewoman.

The managing editress, Miss Frances Willard, was unable to be present at the initial issue of her sheet, having been dispatched on a special European assignment by the proprietor of the paper.

In her absence Lady Henry Somerset acted as managing editress. At 2 o'clock this morning her ladyship had every form closed and the paper was on the street hours ahead of its less enterprising contemporaries. Margaret A. Sudduth, the city editress, had every particle of local copy in the room devoted to the use of the compositresses by midnight, but remained at her post until the managing editress assisted the night editress

in closing the forms with prayer.

Then the night editress kissed all the compositresses good night and told 'em there wasn't a blamed thing in sight for an extra, so they could go

The paper is bright and newsy to a degree. The reporters, of whom a large staff is employed on the paper, have permitted no particle of news to escape their lynx-eyed vigilance.

Probably no paper at its initial effort ever published such a quantity of exclusive news. It's worth the price of the paper to read a dispatch from the Signal's special correspondent in Ireland to the effect that she had been covering police courts over there and had four drunken women cases to write about.

Further on the telegraph editress publishes from her European cor-

respondent, under a scare head, this dispatch:

"SOMERSET HOUSE, Oct. 18.— Prov. xxv, 25."

The city editress had a hard tussle with her local copy, and there are hairpins an inch thick on the floor of the local room at the Signal this morning. Readers of the paper have gleaned from its columns that "twenty-two years ago Chicago was in ashes," and when a city editress has to tackle a piece of news as startling as all that you can't wonder if her bothersome back hair would come down.

Just where the editor of the Sauginac Tooter prints the announcement that "Bill Smith called this morning and left a pumpkin-call again,

Billy "-the editress of the Signal has an item to the effect that "the doxology was sung with fervor and deep devotion." The dramatic criticess has done her work faithfully and with brilliant success. Her terse critique on the "Home of the Soul," to which she considers a cornet accompaniment appropriate, indeed, is one of the features of the paper.

PROCESS OF ORNAMENTING ARTISTIC BINDINGS.

Something of the difficulty of bringing together a large collection of artistic bindings may be realized when it is known that the master binders are never able to employ a sufficient number of expert toolers and gilders to execute the work which they have on hand. The process of ornamenting a binding is an exceedingly slow one. A design is first prepared on paper and is pounced onto the leather. The design is then carefully tooled with cold irons, and if the design is at all intricate this work may require many days, even weeks. When this is completed the gold is applied and burnished with a hot iron. Only a small portion of the design is exposed at one time and the work can proceed but slowly. The irons cannot be allowed to become cool or applied too hot without ruining the work. In order to secure richness some works are gilded three times. When a binding is doubled or lined with ornamented leather the difficulties of working are enormous. When the outside of the covers is being tooled or gilded the covers are laid on two blocks and the volume hangs between, but in working on the inside of the cover the volume is continually in the way. M. Bonaventure says it is easier to be a Meissonier than a master of binding. Out of the thousands of styles of bindings there are not more than ten which are recognized as pure, and not more than five which an erudite would allow to be placed on the shelves of his library.—Chicago Tribune.

ARTISTS' CATALOGUES.

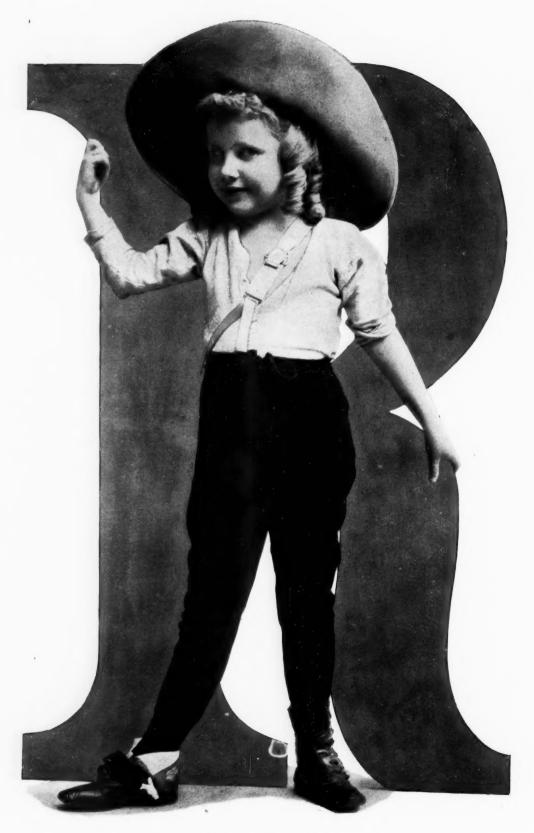
MONG the many descriptions of job composition which printers are requested to prepare in a simple, yet original and artistic way, booklet and pamphlet covers are not the least numerous. The specimen herewith is an exact

> CATALºGUE OF ··PAINTINGS ·· IN OIL SESSESSES



EXHIBITED AT THE CHAIN & HARDY COMPANY'S GALLERY 1609-1615 ARAPAHOE ST DENVER COLO APRIL . MDCCCXCI

reproduction of a cover prepared by the Chain & Hardy Company, of Denver. The use of the small letters in the title may by a severely critical taste be considered an affectation, but it cannot be denied that the general effect is such as to commend it to patrons of this line of work.



THE INITIAL R.

Half-tone reproduction of one of the letters in the photographic exhibit of Strauss, Saint Louis, Missouri, at the World's Fair—"Largest Photo in the World."

Engraved by GEORGE H. BENEDICT & Co., 175 Clark street, Chicago.

TRIBUTES TO THE LATE A. J. DREXEL.

T the thirty-second annual meeting of the Board of Trustees of the Peabody Fund, held in New York on October 6, memorial resolutions to the late A. J. Drexel were adopted, concluding with the following words: "His name will be inscribed and perpetuated on the honor roll of great philanthropists—with Peabody, Stanford, Slater and others—as educational benefactors of their age, and future generations, drinking at this pure fountain of knowledge, will revere the memory of one who, in his own lifetime, recognized the truth as to 'the consecrated office of property,' and who, blessed with means, used them generously for his fellow-men—

"'Genius, like Egypt's monarch timely wise, Erects its own memorial ere it dies."

The resolutions unanimously adopted by New York Typographical Union, No. 6, expressive of the sympathy and condolence of its members with the family of the late A. J. Drexel, upon the death of that gentleman, were presented to Mr. Childs, in his private office in the Ledger building, on October 12, by a committee from the union, comprising Mr. James J. Murphy, president of No. 6; Mr. Charles Dumar, of the Union Printer, and Owen J. Kindelon. The committee were introduced by Mr. James J. Dailey, foreman of the Philadelphia Public Ledger composing room and trustee of the Childs-Drexel Home. Remarks appropriate to the occasion were made by Mr. Dumar, to which Mr. Childs made reply, in the course of which he said "this tribute of the printers' union will itself serve as an object lesson of the value of high character and the esteem in which the doers of noble deeds are held by men of true worth."

The penmanship of the memorial was the special design of J. V. Haring, a young New York artist, and is inclosed in a rich but chaste gold frame, containing in the center a life like photograph of Mr. Drexel.

The resolutions, as suggested by Mr. Childs, will probably be placed in the Drexel Institute.

SPECIMENS RECEIVED.

READERS of this department of The Inland Printer may be interested in the following challenge received at this office:

TO WHOM IT MAY CONCERN.

If there is any printer in the United States who thinks he is prepared for a contest, I shall gladly accept the challenge, for job composition only. The printer must be under twenty years of age. There will be no presswork in the contest. I am only nineteen years of age and have been at job printing about four years, or, perhaps, a little over. This contest shall not be for *speed*, but for *artistic* work only; and if there is anyone who would like to take me up in this, I shall be at his service. For further information address me, P. O. box 227, Grand View, Texas.

W. B. Atkinson.

BERT P. MILL, Cherokee, Iowa. Card, composition and presswork neat and clean.

Brownwood Printing Company, Brownwood, Texas. Business card, three colors; poor composition, bad selection of colors; try again.

HOLZBOG & KLOTZ, Jeffersonville, Indiana. Letter-heads, bill-heads and cards; fair samples of everyday work, which might be improved upon.

GEORGE H. BUCHANAN & Co., Philadelphia, Pennsylvania. Advertising card, which would be more effective if the two principal lines were set in bolder type.

TELEGRAPH PRINTING OFFICE, Norwich, New York. Advertising poster, containing cards of several business houses; display generally good, but rulework poorly joined.

PLOWMAN PUBLISHING COMPANY, Moline, Illinois. Cards, prospectuses, and commercial jobwork, many samples of which show much taste and care in execution. Color work is especially good.

W. JOHNSON, Bath-on-the-Hudson, New York. A number of samples of commercial and society work which reflect great credit upon him, each specimen being of a high order both in

typography and presswork. Mr. Johnson is evidently the printer par excellence of the locality in which his office is situated.

THE Scranton *Tribune*, Scranton, Pennsylvania. Blotters, showing that an artistic compositor is employed in the office. Presswork is good. A feature of the blotters is a nine-inch rule printed on one edge, which renders them very useful.

The Maxwell *Tribune*, souvenir number, 36 pages and cover, 9 by 12. A creditable job for a country newspaper office, some of the advertisements being well displayed. The front cover page is too weak — should have been bolder and more aggressive.

E. Blanchard & Co., San Antonio, Texas. Price list of school books in three colors—blue, red and yellow; the yellow might have been advantageously omitted; more space should have been given between figures and rules on page 2; presswork good.

F. W. Thomas, Toledo, Ohio. Programme, eight pages and cover, of the "O. Y. C.," on heavy enameled paper, a feature of which is a half-tone illustration, beautifully printed in photobrown ink. It is a souvenir worth preserving by the members of the club for whom it was printed.

Walton Hall, of the "Enterprise Typographical Institute," Brockton, Massachusetts, sends two examples of rulework—a composing stick and a yacht (the Vigilant, of course).



The latter we consider neat enough to reproduce for the benefit of our readers.

ALFRED M. SLOCUM COMPANY, Philadelphia, Pennsylvania. Advertising card, which, besides being a good sample of printing in three colors and gold, is a novelty in advertising, and should catch a large *amount of trade. If Philadelphia is "slow," the A. M. Slocum Company is not.

THE Hicks Printing Company, Oshkosh, Wisconsin. "Specimens of Printing," a collection of forty pages on highly calendered paper, and cover, comprising cards, bill-heads, letter-heads, etc., plain and in colors, the composition and presswork of which are of a high order. The specimens in colors are very artistic.

H. E. BARDEN, Elyria, Ohio. Programme of the "Kozy Klub," eight pages and cover. The pages have a crowded appearance, and would have looked much better if more slugs had been used between lines. A heavier type should have been used for the cover, which is of imitation pigskin, the light type used being scarcely readable.

WHITCOMBE & TOMBS, LIMITED, Christchurch, New Zealand, send a package of cards, folders, circulars, etc., each of which is printed in two or more colors and gold. Tom Wright, the foreman, says they have been got up "as cheap as possible," but work that necessitates the setting up of two or three forms for colors and gold, can scarcely be called "cheap" work. A

lavish use of border and rulework has been indulged in to make a "nice" job, but the type display in many instances lacks strength. The presswork is good, being sharp and clear, and register almost perfect.

THE "Souvenir Trifolium" of the Tri-Cities (Davenport, Rock Island and Moline), submit for criticism a forty-eight-page pamphlet with embossed cover. The composition is good, except on some of the advertising pages, where too much ornamentation has been used to make an effective display. Presswork is uniformly good and color even. With finer engravings a first-class job would have been produced.

CHICAGO NOTES.

At the regular monthly meeting of Chicago Typographical Union, held on Sunday, October 29, 1893, the following resolutions in reference to the assassination of the Mayor of the city of Chicago, Mon. Carter Henry Harrison, were passed unanimously by a rising vote:

CHICAGO, October 29, 1893.
WHEREAS, The chief executive of the city of Chicago, Carter H. Harrison, having been stricken down by the hand of an assassin, we desire to mingle our sorrow with the people of the city of Chicago; therefore, be it

Resolved, That we, the Chicago Typographical Union, No. 16, express our deepest sorrow in the great loss sustained by the city of Chicago and its people in general, as well as that of the printing fraternity, who lose a generous, fair-minded employer and a stanch and noble-hearted friend.

Resolved, That we tender our heartfelt condolences to the bereaved family of the departed.

Resolved, That a copy of these resolutions be furnished the daily press of the city and a copy of the same be engrossed and sent to the family of the deceased.

MARK M. J. MITCHELL, VICTOR B. WILLIAMS, M. J. CARROLL,

Committee.

THE Perry Quoin Company have removed to 110 Fifth avenue. During the month, Mr. Charles S. Patteson, of Newspaperdom, New York, has been a visitor in Chicago. Newspaperdom is full of just the information newspaper men want, and Mr. Patteson is making it a success financially, as it undoubtedly is in every other way.

At the regular quarterly meeting of the Old-Time Printers' Association, held Sunday, October 8, George W. Childs, of Philadelphia, was unanimously elected an honorary member. A committee was appointed to consider the question of celebrating the next anniversary of Franklin's birthday, report to be made at a special meeting, November 5.

CITY STATISTICIAN GRUENHUT gives the following figures as the number of firms in Chicago engaged in the respective industries mentioned:

Printers, publishers	945
Engravers	94
Lithographers	. 60
Blank books, binders	76

SHERIFF GILBERT levied on the property of Shniedewend & Lee, typefounders, on October 3, to satisfy the following judgments: Etta A. Mercer, \$1,017.30; Hannah W. Gadsden, \$3,300.99; Sarah S. F. Lee, \$2,034.54; Fredericka Shniedewend. \$506.21; George W. McIntosh, \$997.50; Kelley, Maus & Co., \$209.78, and the Lake Shore Foundry Company, \$3,606.06.

Mr. H. Bronson, formerly of Cleveland, Ohio, has now located in Chicago, where he feels quite at home, being known to the trade here through his connection with the Cleveland Gordon Press Company. He continues the manufacture of this press and also deals in printers' supplies and machinery, his office being located at 371 and 373 Dearborn street. Mr. Bronson anticipates a good trade in this city and the West, and we certainly hope he will have it.

The Chicago Evening Dispatch celebrated its first anniversary, October 19, by the publication of a thirty-two-page paper. Although but one year old, the Dispatch has, through the management of its publisher, Joseph Dunlop, in that short time

become a pronounced success. Mr. Dunlop was a member of Typographical Union No. 16 before becoming connected with the editorial department of the *Times* years ago, and his well-known friendship for organized labor has had much to do with his success. Mr. W. C. Roberts, of Typographical Union No. 16, is the labor editor of the *Dispatch*, and he has the reputation of gathering more news in a given space of time than any two men in the city.

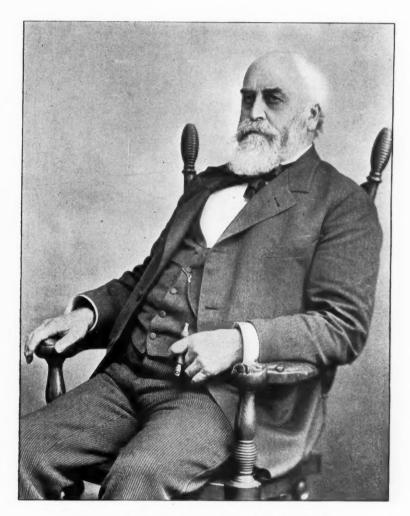
PRESIDENT H. N. HIGINBOTHAM gave a luncheon in Administration building on the afternoon of October 24, to a number of newspaper men connected with the Chicago papers, who have been on World's Fair work for some time. Covers were laid for twenty-five. President Higinbotham made a short speech, in which he referred to the work done by newspapers in furtherance of the Fair, and said while differences of opinion had arisen there was no reason why all these should not be buried, and for everyone to go away from the World's Fair grounds as friends. President Higinbotham presented each one present a handsome gold badge similar in design and finish to the badges worn by directors of the Exposition.

In a letter from Mr. J. S. Cushing, of Boston, who with others from the "Hub" advocated the adoption of a less number of hours of labor at the recent Typothetæ convention, as at previous conventions of the same body, he calls attention to the fact that a misstatement was made by one of the Chicago papers in attributing to him and to his fellow delegates from Boston opposition to the short-day movement. We have investigated the matter and find that the error occurred through a misunderstanding. Mr. Cushing in addition states that "the large circulation of The Inland Printer and the respect which it has won from both employers and employés by its unbiased course is an assurance that it can do great good and perhaps save much trouble by fully stating both sides of this question of shorter hours."

JOHN B. JEFFERY, says the Chicago *Post* of October 14, was indicted by the grand jury today for perjury in repudiating a note for \$15,700, said to have been given to Burr Robbins. In 1887, according to witnesses who appeared before the grand jury, Jeffery and Robbins were in business together, and in the course of that business Jeffery executed a note to Robbins for the amount named. Robbins afterward tendered this note to Mrs. Jeffery in payment of certain money due her, and it was then repudiated by Jeffery. Last April the matter came up before Master-in-Chancery Barbour, and Jeffery then swore that he had never signed the note. Robbins took his witnesses to the transaction before the grand jury today, and the indictment was the result. Jeffery was formerly in the show printing business, the firm name being the John B. Jeffery Printing Company.

Active newspaper men of Chicago met at the Sherman House Sunday, October 22, to discuss a projected club to be composed of editors, writers and artists of daily papers exclusively. James Sullivan, of the *Tribune*, presided and George Ade, of the *Record*, was the secretary. After much preliminary talk the meeting resolved that such an organization should be formed, and fifty or more signified their desire to become charter members of the new club. The following committee was designated to formulate a plan to be submitted at a meeting on the following Sunday: James Sullivan, *Tribune*; Charles D. Almy and Leigh Reilly, of the *Mail*; F. P. Dunne, of the *Post*; E. M. Lahiff, of the *Herald*; Thomas Cannon, of the *Times*; D. P. Cahill and George Ade, of the *Record*; Felix Senff, of the *Staats-Zeitung*; Robert B. Buchanan, of *The Inter Ocean*; John Costello, of the *Daily News*.

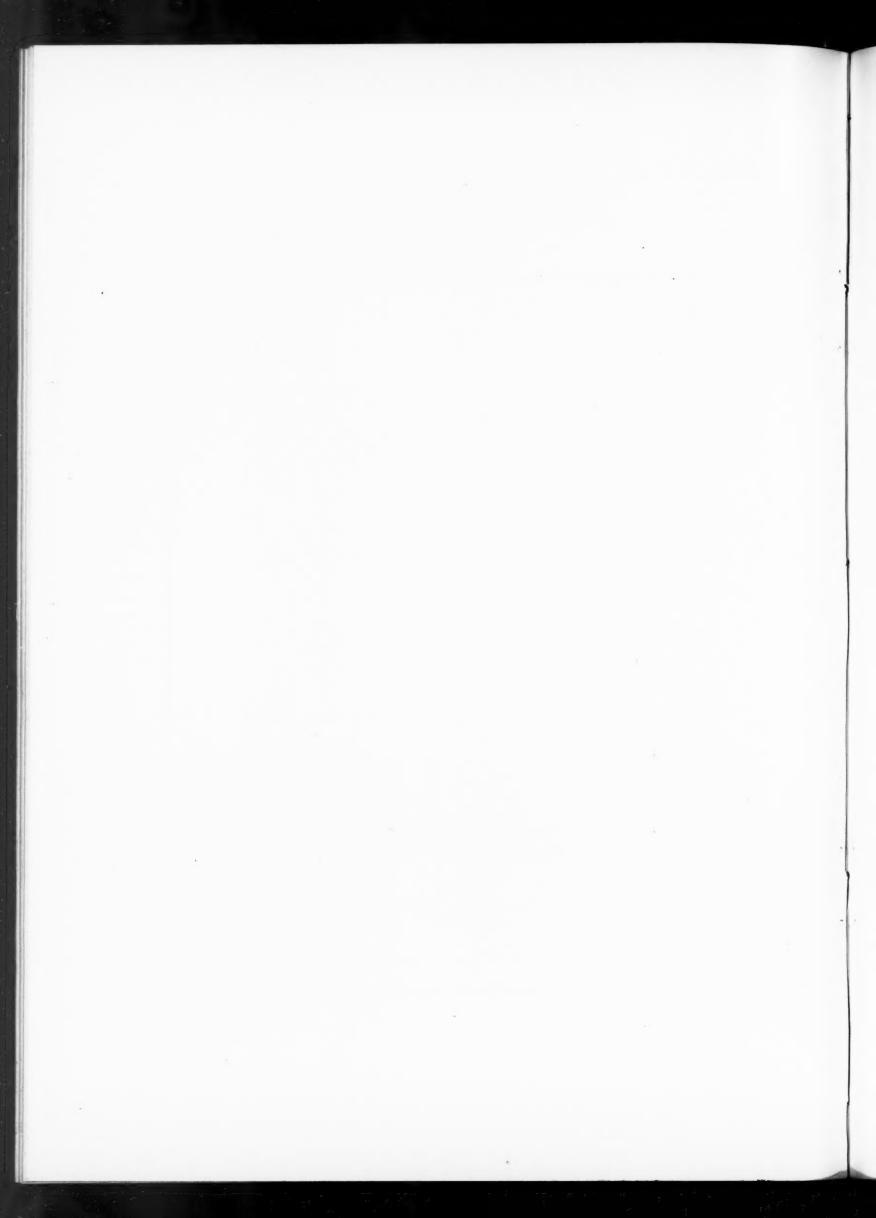
CHICAGO may well be proud of the fact that one of her printing concerns has had the good fortune to have received the highest award and medal at the World's Columbian Exposition, on blank books, fancy ruling, embossed book covers and pamphlet printing. The firm so honored was The Henry O. Shepard Company, at 212 and 214 Monroe street, one of the best



THE LATE CARTER H. HARRISON,

Mayor of Chicago and Proprietor of the Chicago Times.

ASSASSINATED OCTOBER 28, 1893.



known houses in the city and having a world-wide reputation as being printers of this journal. The specific points of excellence, as named in report of judge, are: First—Artistic display of blank books. Second—Supreme excellence of finish as manifested throughout the entire blank book display. The paneling, embossing, marbling, illuminating and gold leaf work combine the taste of an artist with the workmanship of a master. Third—Positive excellence displayed in plain and fancy ruling. Fourth—In pamphlet printing the work shows careful handling and excellent results.

SINCE Chicago day at the Columbian Exposition the increase in the newspaper mail received at the postoffice has been enormous as compared with the busiest periods of other years. These papers were not sent out by publishers or firms, but by individuals, and each one was wrapped in its own cover and separately stamped and addressed. The heaviest previous night everything was cleared up before midnight, but the volume of extra mail on the Thursday following Chicago day, which weighed in the neighborhood of thirty tons, held the clerks for hours after the usual time. Fifty sacks a day is considered an immense mail of this class of matter in ordinary seasons. Along the various routes the carriers had a good deal of trouble making their collections, and express wagons were freely used to get the mail to the office. There is hardly a country on earth that could not be found among the addresses on the wrappers.

A CHICAGO paper, commenting on Mr. Charles A. Dana's lecture on "Journalism" at Union College, says: "He has failed in Chicago, where even a good business manager could not save him, and was started on the road to success by that same business manager in New York." Mr. Isaac W. England, a very competent business man, who was the manager of the New York Sun, was city editor, and not business manager, when Mr. Dana was editor of the Republican. Mr. Dana's failure, if such it can be called, was due to the persistent hostility of the then business manager, who had the ear of the majority of the stockholders. He was exceedingly anxious to freeze Mr. Dana out, and succeeded therein. The latter had absolutely no control over the paper of which he was the nominal head. If he ordered dispatches they were countermanded by the business manager, who went even farther than that and inserted editorials when he felt inclined to do so, without consultation with the editor-in-chief. Under the circumstances there was nothing left for Mr. Dana to do but to retire, which he did in 1866. Doubtless the Sun would not have been as bitter against Chicago as it has been were it not for Mr. Dana's unpleasant experiences here over a quarter of a century ago, but he was not responsible for the failure of the Republican. The counting-room alone was at fault. - Chicago Tribune.

A surr is pending for the recovery of \$6 deducted from the wages of a proofreader by a printing firm of Chicago, to pay for a job refused by the customer. An order was given in the countingroom to the foreman to change a certain portion of a line and make the sentence read differently from the author's original copy. In revising the author's first proof the reader noticed the sentence was somewhat odd and placed a query mark on the proof, and called the foreman's attention to it. When a sheet for O. K. came to the reader from press he observed a change had been made; but as it was a frequent occurrence for changes to be made by message transmitted direct to the foreman by telephone or otherwise, and the line making perfect sense as it then appeared, the reader believed and felt satisfied it was all right, and that the change had been made by authority. He therefore O. K.'d the job, so far as typographical matters were concerned, and sent it to the foreman, who O. K.'d it finally for press. Before the "kick" was made by the customer the foreman left the employ of the firm, and, therefore, having no remedy against him, they reimbursed themselves from the proofreader's wages. Letters from the late foreman and the compositor who made the change sustain the reader's position. The firm becoming cognizant of the

compositor's letter he was discharged. The case has now been continued several times at the request of the defendant firm and a change of venue taken. The principle involved in this case is one of interest to proofreaders generally, i. e., that if the reader is subordinate to the foreman of an office, and has no power or authority to reverse or question orders of the foreman, he certainly should not be held responsible or chargeable for errors occasioned by such foreman's orders.

PURCHASERS' NOTES.

HALF-TONE ENGRAVING.—Kenyon & Davis, Hendersonville, North Carolina, wish to get some half-tone plates made.

RUBBER STAMPS.—G. R. Leadman, Havana, Illinois, desires to be informed as to what compound is used for making rubber stamps.

Book on Wax Engraving.—Robert Philip, 628½ J street, Sacramento, California, wishes to purchase a book on wax engraving.

EMBOSSING DIES AND COLOR BLOCKS.—Frank Heyer, 116 St. Clair street, Toledo, Ohio, wishes to order some steel or brass dies.

Work on Embossing.—Charles N. Warner, Saranac Lake, New York, desires to obtain reliable information, or purchase a copy of a book relating to embossing on a bed and platen press.

STEREOTYPE PLANT.—Mysell & Rollins, 521 Clay street, San Francisco, desire to put in a small stereotype plant, and wish to correspond with firms who can fit them up in this regard.

Specimen Book of Job Work.—J. U. Giguère, Woonsocket, Rhode Island, desires to purchase a good specimen book on standard modern jobwork printed in black ink, but does not object to a few colors. Correspondence is invited in this regard.

ENVELOPE MACHINERY.—The Sunset Publishing Company, 214 Cherry street, Seattle, Washington, wish to correspond with a house constructing machines for the manufacture of envelopes.



DEN WILKES, IMPERSONATOR OF WILKINS MICAWBER, AT THE WHITE HORSE INN. COLUMBIAN EXPOSITION. DRAWN BY C. W. TRAVER.

STYLE NO. 1 010.

15 A

12-POINT ORNAMENTED, NO. 1,010

\$2.05.

AMERICAN DIGTIONARY OF THE ENGLISH LANGUAGE,
LECTURES BEFORE THE ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE AND ART.

12 A

18-POINT ORNAMENTED, NO. 1,010.

\$3.00.

AMERICAN FRUIT AND FLOWER GARDEN, 1893.
PRINCIPLES AND RULES FOR THE GULTIVATION OF FLOWERS,

10 A

24-POINT ORNAMENTED, NO. 1,010.

\$3.95.

ENGLISH AND GERMAN LITERATURE,
BEAUTIFULLY PRINTED IN TWO COLORS, 189

8 A

36-POINT ORNAMENTED, NO. 1,010

\$6.15.

EXHIBITION BUILDINGS, 18 WORLD'S FAIR DIRECTORY 93

5 A

48-POINT ORNAMENTED. NO. 1.010

\$6.10.

POPULAR MUSIC, 3 NEW AND ORIGINAL 8

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW YORK.

PAPER TRADE ITEMS.

Demorest's Magazine tells of a number of useful commercial products obtained from the peanut, but paper pulp does not appear among them — not yet.

CRANE BROTHERS, of Westfield, Massachusetts, have received the highest award on their "Gold Medal" ledger papers at the World's Columbian Exposition.

THE imports of paper and cardboard into France during the first six months of this year were 4,326,100 kilogrammes, against 6,032,469 for the corresponding period last year.

JOHN BRISBEN WALKER, proprietor of the *Cosmopolitan Magazine*, is about to issue an edition of 250,000 copies, for which the Rice, Kendall Company are to furnish the paper.

Among the paper mills receiving awards and medals at the World's Fair were the Byron Weston Company, I. L. Brown Paper Company, Z. & W. M. Crane and Hurlbut Paper Manufacturing Company.

THE Outagamie Paper Company, of Kaukauna, Wisconsin, turned out a large quantity of white and blue striped paper which was used by the Chicago *Herald* for its mammoth souvenir edition on "Chicago Day."

EUGEN DOWALD, of Elberfeldt, Germany, has patented a skating course made of pasteboards soaked in varnish and parafine and covered with parchment. The course will be covered with a mass consisting of glycerine, wax and oil.

THE paper stock imports at the port of New York for the month of September were 6,506 bales of rags, 407 bales of old papers, 6,501 bales of manila, and 765 tons of wood fiber. There was a decrease in all compared with the corresponding month of 1892.

SAMPLES of "Climax" blotting and enameled blotting, manufactured by the Richmond Paper Manufacturing Company, Richmond, Virginia, have been received at this office. The excellence of the product of the "James River Mills" is too well known to need any praise at our hands.

A PROMINENT paper man from the East, who was in Appleton, Wisconsin, recently, gave it as his opinion from what he had seen on his trip, that the western paper makers are in better shape than the eastern ones. Eastern mills continued to run longer after the dull times came, and piled up stock.

FROM the New York agency of John Dickinson & Co., 65 Old Bailey, London, we have received a package of specimens of English wove handmade printed papers adapted for all descriptions of fine book printing. The high quality of the papers before us commend them for all classes of high grade bookwork.

BERGER & WIRTH, of Leipsic, Germany, have patented a process for making a paper for fine cutwork. The paper is bathed in alum, etc., and then passes through a solution of chlorbarium, etc. The pores of the paper are thus filled, and it is made useful for fine cutwork. The metallic salts are firmly united with the paper, which adds strength to the layer covering the same, and are spread very uniformly over the paper. The cost of making this paper is much less than the enameled, and can, therefore, be used where the enameled—on account of price—could not be considered. This paper does not possess any of the objectionable qualities of enameled paper. It is not offered as a substitute for enameled paper, but as an improved natural paper for fine cutwork. Samples submitted conclusively show that this has been accomplished.—Papier-Zeitung.

In a paragraph reporting the business outlook among the paper manufacturers of Massachusetts, published last month, we quoted from a contemporary expressions attributed to Mr. O. H. Greenleaf, of the Holyoke Paper Company. Mr. O. S. Greenleaf has written to this journal and emphatically denies that any such statement was made either by himself or his brother, and states: "Sometime during the last summer a

reporter from some paper called here and stated that he wished the views of the writer on the business situation. He stated that he wanted to write the hopeful side of the subject up, and he tried to make me say very hopeful things concerning the business outlook, but as we were threatened with having the protective feature of the tariff 'ripped up,' there was nothing hopeful that I could say, and I did not say anything whatever in that vein to this reporter. Some time after that, a statement appeared in some New York paper, I think it was the New York Times, in which my brother, O. H. Greenleaf, was represented as saying what your little article in your paper said he did. Whether the report came from the gentleman who saw me and was attributed to him or not, I do not know, but he had had no conversation whatever with any reporter."

MR. W. HERZBERG has an article in the Papier-Zeitung on the paper in a book, entitled, "Proceedings of the Silesian Forestry Association," printed in Breslau, in 1852. This book was recently sent by a papermaker in Silesia to the Government Institute for Testing Paper, in Charlottenburg, Germany. It was claimed at the time of its publication that the paper used in the book was made entirely of ground wood, and that it was manufactured by some "secret process." The book is well preserved, although there are a few spots in the paper. It was evident, however, that the book had not been handled any and had never been exposed to the light. The paper in the book was hand-made, and no sizing had been used. Reduced to ashes, it left only six-tenths of one per cent that were not consumed. Examined under the microscope, it was found that the paper was made entirely of ground wood. A few pieces of this paper exposed to the direct rays of the sun for twenty hours, showed marked discoloration. One might be led to believe from the appearance of this book that the lasting qualities of paper made of ground wood pulp are greater than heretofore taken for granted; but it is well to remember that this book has never been exposed to the light, it being inclosed in a pasteboard box when received at the Institute.

BOOKS, BROCHURES AND PERIODICALS.

Col., Richard Henry Savage's novels will henceforth be published by F. T. Neely, of Chicago. "For Life and Love," a story of the Rio Grande, was issued November 1.

W. H. WRIGHT, JR., of Buffalo, New York, informs as that his book "Some Advertising that Advertises" is being pushed as rapidly as possible, considering perfection in all the details. Owing to the large number of advance orders a larger edition is being printed. Those conversant with Mr. Wright and his work await the appearance of the book with much anticipation.

To the courtesy of Mr. Thomas Yorke, superintendent of the printing department of the *Post-Express* of Rochester, New York, we are indebted for a copy of the thirty-ninth volume of "Interpres," published by the junior class of the University of Rochester of 1894. It is most admirably executed, the numerous illustrations being brought out with a delicacy and softness not to be excelled.

FROM Mr. Elon O. Henkel, editor of the *Shenandoah Valley*, New Market, Virginia, we acknowledge the receipt of an elegantly printed and bound memorial of Joseph Salyards, A.M., scholar and poet. Professor Salyards was the preceptor of Editor Henkel, and the little volume before us, a worthy tribute to a good and a talented man, is no less a testimonial to Mr. Henkel's taste and feeling.

To the courtesy of Mr. Walter Marder, manager of the St. Louis Typefoundry, we are indebted for an examination of a work recently issued from the press of C. B. Woodward, St. Louis, Missouri, entitled "Military Costumes in Old Japan, and Japanese Costumes Before the Restoration." Interesting half-tone illustrations are shown on each page of the work, having a peculiarly soft reddish tinge, which result, we are told, is procured by what is known as the "chemigraph" process,

patented by the National Chemigraph Company, of St. Louis. The photographs for the plates were made by K. Ogawa, of Tokyo, Japan (the publisher of the book), under the direction of Chitora Kawasaki, of Ko-yu-kai (Tokyo Fine Art School.) The half-tone plates are the work of Messrs. Zeese & Company of Chicago. The work is one of the most unique and interesting which we have seen for some time.

WE beg to acknowledge with grateful appreciation the gift from Mr. Theodore L. De Vinne, of New York, of copies of his valuable works, "The Invention of Printing" and "Historic Printing Types." Among the most prized letters of encouragement and commendation we have received are those from Mr. De Vinne. It is our aim to make The Inland Printer worthy the esteem of such authority.

ONE may appreciate in a degree the beauties of the illustrations and the valuable information in the regular issues of the trade publications issued by Messrs. Raithby & Lawrence, of Leicester and London, England, but to fully apprehend the beauty and value of these works requires an examination of a year's collected numbers. For Volume II of the *British Lithographer* we make our acknowledgments. The variety and interest of its matter cannot be excelled. Mr. Robert Hilton is editor of the *Lithographer* as well as of the *British Printer*.

KING'S Handbook of New York City, "planned, edited and published by Moses King," of Boston, Massachusetts, has been received. It is the second edition of the work, but much improved and enlarged. The write-up prevails in it to some extent, but the book is no less valuable on that account. The Matthews-Northrup Company, of Buffalo, printed the book, and this explains its mechanical excellence. It is printed on fine paper, contains 1,008 pages, 1,029 fine pictures, and 72 columns of index. As an outline history and description of New York it commends itself to everyone.

BRITISH NOTES.

It may be supposed that the quality of a certain article advertised by a firm of provision merchants in London is rather below medium, judging from the composition of the advertisement, which reads: "Potted Head—Our Own."

H. F. Moore, editor of the *Mark Lane Express* and *Bell's Messenger*, was summoned to answer in the Bow Street Police Court, London, October 24, on a charge of embezzling the funds of the papers. He did not appear, however, and it was stated that he had shot himself with a revolver. The hearing was adjourned.

LADY SHELLEY, widow of the late Sir Percy Florence Shelley, Bart., has presented to the British Museum one of the only three known copies of Shelley's "Œdipus Tyrannus, or Swellfoot the Tyrant," the entire impression of which was destroyed with the exception of seven copies. By this generous donation the set of original editions of Shelley's works in the museum has been rendered all but complete.

SWIFT MACNEILL, M. P., the Irish gentleman who pulled Harry Furniss' ears because of a caricature in *Punch*, is declared by disinterested people to be so unspeakably homely that Furniss couldn't have libeled him. His appearance when addressing the house is beautifully compared to "a warm heart struggling with a hot potato." Sir Richard Temple is Mr. MacNeill's closest rival for the doubtful honor of being the ugliest man in the House of Commons. Both gentlemen are popular with all sections of the house.

The long drawn out controversy between Robert Buchanan, the English author of "Richard Brinsley Sheridan," and Paul M. Potter, the author of E. H. Sothern's play, "Sheridan; or, the Maid of Bath," in the course of which Mr. Buchanan has made the serious charge of plagiarism against Mr. Potter, has been productive of much bitter sarcasm, but none so biting and well-delivered as that wrapped up in the remark which the American has just made in an open letter published in the

London *Dramatic Era*. Mr. Potter, in the course of his defense, says: "Having served my apprenticeship in dramatic criticism, I have no such opinions of Mr. Buchanan's abilities that I should care to borrow his ideas."

DURING the week ending September 21, there was imported into London 34,740 bales, 21 casks, 480 rolls, 100 tons, and 930 cases of ground wood pulp, of which the United States furnished 19,862 bales, and Canada 5,146 bales. If this don't begin to look as if the mother country would soon call on her children for supplies, says *Paper Trade*, then we don't understand the trend of trade. When less than four years ago we predicted in these columns this state of things, we were laughed at by some of our people, and the whole matter was poohpoohed by Johnny Bull.

AFTER three such months as England prays to be delivered from ever experiencing again, the back of the great coal war has definitely been broken. A proportion of the collieries have abandoned the demand for a reduction of wages and have returned to work. Coal has already dropped nearly \$3 a ton, and a general resumption and activity has commenced. This victory of the miners has been bought at an awful price, and would not have come at all had it not been for the strenuous efforts of the London Daily Chronicle, which has conducted a single-handed fight among the morning papers of the metropolis and raised \$35,000 in aid of the distressed creatures. Such a wave of public feeling has arisen as no other journal has evoked in England since the Daily News took up the Bulgarian atrocities.

THE compositors of a London printing house recently had some trouble with the firm, and called a meeting of the chapel during working hours. It took so long for the chapel to decide what it would do that the compositors failed to complete work that the firm had contracted to finish that day. The next day four of the compositors were discharged, on the ground that they had obstructed the work of the office. They then entered suit for two weeks' salary, claiming that chapel meetings are institutions common to the trade, and, therefore, they could not be discharged without the legal fortnight's notice. Lawyers appeared for both sides, and the case was fought to a finish. The "comps" were knocked out by the judge, who declared that, if they must have chapel meetings, they should hold them at their own expense.

OF INTEREST TO THE CRAFT.

THE Boston common council has struck the word "union" from a resolution introduced by the printers' union providing that the city printing should be done in a union printing office.

IN Russia it is forbidden under heavy penalties to employ children under 12 years in factories; maximum day for children over that age is limited to eight hours; boys under 17 and women are not permitted to work nights in certain branches of industry.

WILLARD G. NASH, who was recognized as the father of the printers of Logansport, died at his summer home in Addison, Maine, October 11. The funeral was held at Logansport, October 15. He being an honorary member of Logansport Typographical Union, No. 196, the members acted as escort.

WITH the issue of October 21, Mr. Charles J. Dumar withdraws from the editorship of the New York *Union Printer*, transferring his interest to Mr. Warren C. Browne, the business manager, who now has full charge. Failing health is the cause of this step by Mr. Dumar. Mr. Browne declares his principles in the same issue in a brief and ringing editorial that certainly promises well for the future of the *Union Printer*.

NEW YORK PRESSMEN'S UNION, No. 51, has unanimously repudiated the action of the late convention of the International Printing Pressmen's Union assessing the membership ten per cent per month for the support of the American

Pressman, assigning, among other reasons, that the editor and publisher never belonged to a union of pressmen; is not a pressman, and that the journal is not a representative one, in so far as it concerns the duties of pressmen or as an auxiliary.

General Secretary A. G. Wines, of the International Typographical Union, reports a balance on hand of \$34,525.54. Last month the receipts for dues were \$6,792.45, and \$9,248.07 were expended. Charters were granted to new local unions in Santa Cruz, California; Grand Junction, Colorado; Hamilton and Cleveland, Ohio. An application for a charter was received from Janesville, Wisconsin. The charters of the local unions at Comanche, Texas; Oklahoma City, Oklahoma Territory, and Deadwood, South Dakota, were surrendered. The Pressfeeders' Union at Indianapolis has been disbanded.

A NEW government printing office is to be built at Washington, D. C. Petitions from printers' unions are being presented to congress asking that it shall be built by day labor rather than by contract. Mr. C. B. Hemingway has offered a free site to the government, 300 by 450 feet (over three acres), on which to erect the new government printing office. The plot is located on T street about three miles from the Capitol in a northeasterly direction. The National Union Printer points out that other landholders should follow Mr. Hemingway's example, inasmuch as the gift of the site will be more than compensated for by the increase in value of land adjoining and in vicinity.

It is pointed out by a physician that total color blindness and yellow-blue color blindness are very rare. The common form is green-red blindness. This suggests the idea that this trouble may sometimes be met with in printers and possibly account for the bad taste occasionally displayed in specimens of color printing. It is a fact that printers have been known who could not readily distinguish <code>size</code>—could not, at sight, tell the difference between a five and a six em piece of furniture, for instance. Shall we call it size blindness, and lay pied cases to its charge? We are reminded by this of an old foreman who gave some bourgeois matter to one of his men for distribution when brevier was wanted, and his mistake being pointed out, exclaimed, "Oh, my spectacles magnify!"—magnified bourgeois into brevier.

An exhibition of typographical specimens will be held in the City Hall, Berlin, November 23 to 26, 1893, which is expected to far surpass anything of the kind ever before attempted in Germany. The leading printers and publishers are invited to send specimens of their work to the president of the Typographical Association of Berlin. The exhibitors will incur no expenses. All specimens sent will be tastefully arranged by the Typographical Association. The printers of Germany are called upon to see to it that the very best specimens of German typography will be exhibited there. Two prizes—one of 30 marks and one of 20 marks—are offered for the best designs of admission ticket. The colors are limited to four, including tints, and the size and wording of the ticket is contained in a circular sent out by the association.

Compositors who object to bad copy, when not on piece, may find some interest in the expert service which Mrs. Patti Lyle renders to Uncle Sam in interpreting the obscure addresses on letters at the Chicago postoffice. Mrs. Collins, in the course of an interview with a reporter of the Post, said: "Here, for example, is a letter addressed to 'South Fifth street, between Wooster and Dawson streets.' No city is mentioned. But I know right away that while there are hundreds of towns in which there are Fifth and Wooster and Dawson streets, it is only in Wilmington that there is a South Fifth, together with a Wooster street and a Dawson street. So the defect in the address is easily supplied. People, particularly foreigners, who misspell the addresses on their letters, follow the phonetic system to a considerable extent. Of this fact I am able to take advantage in deciphering. For instance, here is an envelope addressed to 'Sarah Garder, Ark.' Of course, that was evidently meant for Cerro Gordo. Being familiar with the names

of all postoffices in the United States, I can readily correct such mistakes as that. Among similar errors which I can recall were 'Tossy Tanner, Texas,' for Corsicana; 'Cikepu Kornsors, Levynwortch Co.' for Kickapoo City, Leavenworth County, Kan.; 'Lacy Jane, Kan.,' for La Cygne; 'Reikzbier, Stiejt Kanedika,' for Roxbury, Conn., and 'Onaston, Kabrisiti, 230,' for Cambria City, Johnstown, Pa., box 230. An example of the phonetic method was afforded by a letter from Germany which reached this office not long ago. The addressee could not be found, and all that was inside of it was the single word 'Wynheldonyourite.' That was not a very difficult problem, as you can perceive for yourself."

OF all craftsmen the printer is popularly supposed, in the pursuance of his daily or nightly tasks, to learn more of the iovs and sadness of human existence than any other, and the idea is certainly substantiated by our friend Mr. John A. Parshall, of Delhi, New York, of whose interesting personality, by the way, an account appeared in The Inland Printer of November, 1890. Mr. Parshall's interesting letter is condensed to the following facts, strange in their coincidence: In February, 1839, there appeared in the Delaware Gazette (Delhi. N. Y.) the marriage notice of Mr. B. to Miss L., which notice was set up by Mr. Parshall, then a young printer in the office. In February, 1889, there appeared in the same paper a notice of their golden wedding, written and set up by Mr. Parshall; and in May, 1891, he attended the funeral of Mrs. B., and wrote and set up the obituary notice thereafter. In October, 1893, Mr. Parshall attended the funeral of Mr. B., and wrote and set up his obituary notice, the marriage and obituary notices being all written and composed in the same building, which Mr. B. assisted in raising in the summer of 1837.

NEWSPAPER GOSSIP.

The *Iowa Odd Fellow*, Des Moines, Iowa, has been sold by S. K. Gregg to John Newburn.

THE Evening Tribune, of Galveston, Texas, was announced for sale at public auction, on October 18.

THE Daily and Weekly Reporter, of Logansport, Indiana, has recently added a new Babcock press and Dexter folder to its pressrooms.

A French tribunal has just decided that *Le Petit Journal de Medicine* has no right to use that title, it being regarded as an infringement on the title of *Le Petit Journal*.

In the rush and hurry to preëmpt business as well as lands and lots in the Cherokee Strip, a doctor hung out the following sign: "C. M. H——, Physician and Undertaker."

THE *Manufacturer* is the title of a paper issued by the F. Wesel Manufacturing Company, 11 Spruce street, New York. It describes in full the various manufactures of this firm, and can be had for the asking.

THE New Haven (Conn.) *Palladium* has donned a new dress, composed by Thorne typesetting machines, and it is printed on a new improved Cox duplex perfecting press, driven by an electric motor of 12 horse-power.

THE October issue of *The Illustrator*, a journal devoted to good illustration, published by J. Manz & Co., Chicago, has made its appearance. Excellently printed in brown and black, the text and various styles of engravings show up in a most pleasing way.

An advertiser being solicited for patronage by the editor of a western paper, wrote to inquire where the paper went to. The editor in reply wrote that "My paper goes to North and South America, Canada and the British Isles, and it is all I can do to keep it from going to h—!!"

THE Portland (Ore.) Sunday Welcome pleads for the elimination from everyday speech of the "dreadful Americanism 'ain't,'" and thinks that if everyone "would keep watch over his tongue and note the ain'ts that now afflict the American

language, this offensive and meaningless contraction and negation would be abolished, and even the primarily educated masses might say what they mean."

In the publication notice of the Philadelphia *Public Ledger*, George W. Childs Drexel, a son of the late A. J. Drexel, and said to be a young man of sterling business qualities, is announced as publisher; George W. Childs as editor and proprietor, and L. Clarke Davis as managing editor.

THE Saturday Review, Des Moines, Iowa, has changed hands, and the Review Publishing Company reorganized. The new officers are: President, John E. Clarey; secretary, John M. Pope; treasurer, Ida A. Perry; business manager, F. H. Perry. Messrs. Clarey and Pope are editors of the paper.

THE "fall number" of the Canadian Grocer has been received from the publishers, the J. B. McLean Company, of Toronto, Ontario. It is a fine specimen of trade journalism and is most handsomely printed. The lithographed cover, the work of the Toronto Lithographing Company, is particularly attractive.

Frank Smith, senior partner in the *Daily Beacon*, Wichita, Kansas, died on the morning of October 18. He was born at Richmond, Ohio, in 1851 and in 1872 went to Kansas, where he became a printer. In 1874 he founded the *Beacon*. He was a Democrat and was postmaster of Wichita under President Cleveland.

ALONG with Minnesota day and the fog at the World's Fair, October 13, St. Paul people had the pleasure of seeing the St. Paul *Daily Globe* in its special Minnesota day edition of twenty-four pages. The papers were distributed as mementos of the day at the Fair. The contents of the special edition were of particular interest to all Minnesota visitors.

Many people familiar with the expression, "The fourth estate," as applied to newspapers, do not understand the reason for its use. A passage in Carlyle's fifth lecture on "Heroes, Hero Worship and the Heroic in History, 1841," makes Burke the author of the expression: "Burke said there were three estates in Parliament, but in the reporters' gallery yonder there sat a fourth estate more important than they all."

THOSE who use the patent outside Often get their outside upside And their local inside downside, Get their right side outside upside, Or their wrong side inside downside, Outside upside inside downside, Rightside wrongside upside downside.

- Atlanta Journal.

EDITOR HOWE, of the Atchison *Globe*, and author of "The Story of a Country Town," who has all his life jeered reformers of every kind, has turned reformer himself, according to the Chicago *Tribune*. He will issue 100,000 copies of his strange little work, "An Ante-Mortem Statement," and distribute them throughout the state free of charge. The book is so radical and so extreme that one reading it and not knowing the author would at once put him down as a crank of the largest magnitude.

The heavy storms experienced on the Atlantic coast on October 13 and 14 interfered seriously with the telegraphic service of the daily press, only three telegraph wires being in use between Chicago and the East. An arrangement was made, however, with the long distance telephone people which overcame the difficulty. A telegraph operator sent the matter through from New York to Pittsburgh. There a telephone transmitter was hung over the Morse instrument and the other end of the wire ended in an earpiece in the United Press office in Chicago. Two expert operators took turns at receiving the "stuff," holding the earpiece up with one hand and writing with the other. They declared that they heard the clicking of the instrument in Pittsburgh as distinctly as if the machine was only six inches from them. The excellence of

the service can be imagined when it is said that 3,000 words were received without a "break"—that is without the receiver having to tell the man at Pittsburgh to stop the send at New York because he had missed a word or could not understand. The Long Distance Telephone wires were used last fall to send out the reports of the Yale-Harvard football game at Springfield, Massachusetts, but telegraph instruments were attached to both ends of the wire in that case.

The Albany (N. Y.) Associated Press Company has been incorporated, with a capital stock of \$1,000, divided into 100 shares of the par value of \$10 each. The company is incorporated for the purpose of collecting, distributing and publishing all news. The directors are: Myron H. Rooker, of the Press and Knickerbocker; William Barnes, Jr., of the Evening Journal; William McM. Speer, of the Argus; John H. Farrell, of the Times-Union; John Hastings, of the Morning Express. All are from Albany with the exception of William McM. Speer, whose residence is given as New York. The result of the formation of the company will, it is said, be the laying off of several reporters on the various Albany papers.

TRADE NOTES.

H. P. Johnson has recently opened a job printing office at Des Moines. Iowa.

BARNHART BROS. & SPINDLER'S Midget Specimen Book of new job faces contains a number of new letters which all printers ought to have.

THE Keystone Typefoundry, of Philadelphia, have issued a specimen sheet showing newspaper and magazine borders, which contains a number of very attractive designs.

The New York *World* has a complete electrotype plant where their color plates and other work is got out. Mr. "Jerry" Wogan is the foreman and a clever workman.

The business of the Olsen-Welch Printing Company, Des Moines, Iowa, was placed in the hands of a receiver last month. The plant is still in operation, but will be sold.

Through the kindness of Strauss, the well-known photographer of St. Louis, we are enabled to show one of the catchy letters from his beautiful photograph which was on exhibition at the World's Fair.

THE Blair Printing Company, job printers and publishers, have commenced business at Des Moines, Iowa. The company is incorporated and has a capital stock of \$50,000. The incorporators are John G. and Vic S. Blair.

THE MONITOR Publishing Company, Rockford, Illinois, is adding to their facilities by putting in a new largest size Babcock "Optimus" cylinder press and a new Bennett folder of largest make. Also building an addition to their establishment.

THE Duplex Color Disc Company, Chicago, has received a medal and award for its two-color printing attachment for job presses at the World's Columbian Exposition. The specific points of excellence named in the diploma are: Ease of adjustment to all classes of disc job printing presses; simplicity of construction and operation, and great commercial value.

A VERY handsome booklet of type specimens has been issued by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, being the third series of the books gotten out by them. The printer who is fortunate enough to secure one of these books will find much of value to him in the way of artistic composition and harmonious blending of colors in the printing as well as usefulness in the selection of handsome type faces and borders.

GEORGE BRUCE'S SON & COMPANY, the typefounders, 13 Chambers street, New York, have recently issued a circular showing their outline series of type. There are eight different styles of letters made in this way, from plain Gothics, Latin Antiques and Aldines to the ornate letters and texts. For some classes of work the outline letters can be used to great advantage, and as a number of these made by Bruce have a shade, which is something different from the ordinary outline letters, they will prove attractive to many printers. A page of the Gothics is shown in this issue.

THE second edition of "Router Chips from Royle Machines" has made its appearance. The book is substantially the same as the first edition, but has a few new pages. It is intended to advertise the routing machines, routing cutters, cabinet saws, column and scroll saws, drills, lathes, etc., manufactured by John Royle & Sons, Paterson, New Jersey, and does so in a most effective way. Copies of it will be sent to photoengravers, electrotypers and others interested.

THOMAS P. NICHOLS, printer and publisher, Lynn, Massachusetts, has removed to new and spacious quarters, at 113 Market street, in the Frazier building, and informs his friends of this fact in a very neatly printed circular, a copy of which has just reached this office. Mr. Nichols' two sons, Frank H. and Fred H. are associated with him in the business. A very interesting and extended notice of this old-established house appears in the Lynn Transcript, of September 29 last.

In bidding for the work of printing the official catalogue of the California Midwinter Fair, the printers were required to offer a cash bonus and a percentage of the gross receipts. The contractor is permitted to add five lines of descriptive matter to each exhibit in the catalogue, for which he may charge \$2 per line. He will also be permitted to insert page advertisements between the divisions of the catalogue, on the inside of both covers and on the back, and put top and bottom lines on the pages containing the list of exhibits. He will also have the exclusive right to sell the catalogues, and in special cases allow an additional five lines under an exhibit at not less than \$3 per line, of which \$1 per line must be paid to the Executive Committee.—Printers' Guide and Pacific Coast Stationer.

OBITUARY.

FRANKLIN S. BURRILL, a printer well known in the state of New York, died at his home on Third street, Bath-on-the-Hudson, Tuesday evening, September 28, after an illness of three weeks. Mr. Burrill was an old and honored member of Typographical Union No. 4, and served it as an officer on several occasions. He was delegate from No. 4 to the International Typographical Union in 1876, 1886 and 1887. Joining the International Printing Pressmen's Union, in 1889 he represented the Troy local union of that organization at the convention.

It is with feelings of profound sorrow that we find ourselves called upon to record the death of the wife of our friend Mr. A. R. Leckie, employed with The Henry O. Shepard Company, Chicago. The young life that bade fair to be coupled with that of our friend for years, full of happiness and usefulness, drifted away on Saturday, October 21. The bitterness of the blow that has fallen upon their fellow is sympathized in deeply by all connected with The H. O. Shepard Company, and the memorials of that sorrow and sympathy softened in their sweetness the draperies of death. The funeral was held on Monday, October 23, to Graceland cemetery.

AMERICAN inventive genius sustains a serious loss in the untimely death of James R. McDonald, in Chicago, Sunday, October 8, 1893, in the fifty-second year of his age. Mr. McDonald was born in Meadville, Pennsylvania, educated in Marengo, Illinois, and began the practice of law in Nevada, Iowa. The second year of the civil war found him in St. Charles, Illinois, where he enlisted in the 17th Infantry. As a soldier his record was a proud one. His self-less devotion to the cause of freedom, his peerless courage as evinced on many a hard-fought battlefield won and held for him the respect of all his comrades. Not until the triumph of the cause he had espoused, when the ill-starred Confederacy went out in smoke

and flame at Appomattox, did he lay down his arms and return to the pursuits of peace. Embarking in the milling trade at Conway, Iowa, he made many improvements in what, under his foresight and careful management, came to be one of the finest mills in the country. After what seemed to be an assured success, he had the misfortune to be burned out, the establishment proving to be a total loss. Undiscouraged by bad fortune he engaged in the lithographing business in Des Moines, Iowa, and speedily became noted for the number of new movements in lithography which he invented. His achievements prompted his removal to Chicago, and his entire devotion to the science of invention. The MacDonald Envelope and Circular Machine and the MacDonald Printing Press are two of the inventions which have carried his name to every part of America.

In the death of Gustav Herman Schauppner, which occurred on October 3, 1893, at his home on Mozart street, Chicago, the printing fraternity lost one of its most ardent, talented and studious votaries, and the typefounding interests of this country a gentleman who did more to further the welfare of that particular part of the "art preservative" at the time of its first introduction into this country than any other one man who has ever had anything to do with the making of type and matrices. Mr. Schauppner was born in Darmstadt, Germany, seventy-five years ago, and at an early age showed a liking for the printer's trade, was thoroughly instructed in the mysteries of the art, became one of the most proficient workmen, and afterward reached a high position as master printer and typefounder before leaving his native land. In 1846 he decided to remove to America, and landed in New York in that year, working first as a compositor and writer on the Staats-Zeitung. He afterward became connected with the New York postoffice, being in the foreign department, where his duties were of a most exacting character, such as answering all foreign correspondence, deciphering the hieroglyphics on the many letters received and sent from that port, and attending to the numerous other details connected with that branch of the service. His inherent love for and talent in the typefounding and printing business would not permit him to remain long in any other calling, and he therefore severed his connection with the postoffice after a few years and took a position with the Conner typefoundry, with which he was associated for over twentyfive years. During his connection with this foundry, he had entire charge of all the foreign correspondence, and imported all the type and border matrices brought to this country, a task of no small magnitude. At the same time he did all the typesetting on the specimen books of the firm, assisted in editing the Typographic Messenger, and also aided in the make-up on that paper as well as attended to the many little details which naturally fall upon the shoulders of one in that position in a foundry. But one of the most important works which Mr. Schauppner undertook and carried to a successful termination was the bringing to this country of many of the noted engravers and punchcutters of Europe. For a long time he arranged for and supplied the various typefoundries with workmen in this line, the men he selected being exceptionally excellent, and the product of whose genius has been known in this country for the last forty years. In 1872 the Illinois Typefounding Company was organized and Mr. Schauppner was sent to Chicago by the Bruce and Conner typefoundries to take charge of same, and was made president of the new company. He was identified with this firm until 1884, when he received an appointment in the stamp department of the Chicago postoffice, where he remained until compelled by failing eyesight to relinquish the position about eight years ago. Mr. Schauppner left a widow, a son and a daughter.

THE oldest work in the West on algebra is that of Diophantus of Alexandria, in the fourth century. It consisted originally of thirteen books, written in Greek, and contained arithmetical problems. Only six of the books are now extant.

BUSINESS NOTICES.

THE J. W. BUTLER PAPER COMPANY.

Our readers will be pleased to note that the advertisement of the J. W. Butler Paper Company appears in this issue (see page 164). This company have stocked up in all departments in anticipation of a large fall trade, and never were in better shape to take care of all the business the printers of the country may send them than they are at present. In the fancy stationery department they show a line of goods which far surpasses any previous year, and the novelties presented are certainly worthy of especial notice.

CATALOGUE OF STOCK CUTS.

C. J. Peters & Son, electrotypers, typographers and photoengravers, 145 High street, Boston, Massachusetts, have issued a specimen book of electrotype cuts, ornaments, borders, initials, calendars, etc., which is a very complete and desirable work. While including a number of designs which have been on the market for some time, the book also contains many new ones never before shown in any catalogue. Beside the regular stock cuts shown the book contains specimens of half-tone engravings, linework, embossing dies and other specialties which the house turns out.

THE VIKING SHIP.

Messrs. William Freund & Sons, steel and copperplate engravers, 155 State street, Chicago, have recently placed on the market a handsome example of copper etching, in "The Viking Ship," a subject which appeals strongly to all who have seen the ship at the World's Fair, and others who have read of the wonderful voyages made in these strange crafts by the early discoverers. The ship is shown in mid-ocean, and under full sail. The picture is 11 by 14 inches in size, forms a very suitable etching for framing for a Christmas gift, and as they are furnishing sample copies at twenty-five cents, no better opportunity could be had for securing a souvenir of this kind.

A NEW MACHINERY CATALOGUE.

We acknowledge receipt of a copy of a catalogue just issued by Karl Krause, of Leipsic, Germany, manufacturer of papermaking, bookbinding and printing machinery. The work is quite a pretentious volume of 240 pages, printed in good style by Giesecke & Devrient. As a specimen of printing, the catalogue is certainly deserving of great credit, the work on it being fully equal to most of the fine catalogue work done in this country. But aside from this the work will commend itself to all who desire to purchase anything in the line of machinery manufactured by the establishment which Mr. Krause stands at the head of. Among the machines illustrated and described, are calendering machines, paper cutters, book trimmers, circular shears, standing presses, embossing presses, hand presses, plate presses and many other machines used by bookbinders and printers. The cover of the catalogue is an excellent sample of embossed work, and while executed on cloth is a most perfect imitation of leather. Copies of the catalogue can be secured by anyone who contemplates purchasing any of the machinery shown.

THE SEYBOLD MACHINE COMPANY.

We take great pleasure in announcing that the patented machines made by the Seybold Machine Company, of this city, for use of printers, bookbinders, boxmakers, lithographers, etc., have been awarded medals by the World's Fair Commission, and that as an immediate result orders have been received from remote places in Europe, South America, etc. Their machines, although recent inventions, are already in use in many of the large publishing houses of the United States. The Seybold Machine Company, it will be remembered, removed

here from Cincinnati a year ago, purchased, improved and refitted with the best machinery and appliances, the old Columbia Bridge Works, immediately west of the Miami river. To meet the increased demand for its machines, the company has recently been reorganized, strengthened financially, and increased in capacity and working force. Mr. Charles Seybold, the inventor of all of the forty machines made by the company, retains his place as president, and the vacancy in the office of secretary and treasurer has been filled by the appointment of Mr. Lewis W. Gunckel. An excellent appointment. We are glad to notice, notwithstanding the much-talked-of stringency of the money market, this new evidence of the prosperity of Dayton manufacturers.—Dayton (Ohio) Herald, October 16, 1893.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A LL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, \$1.

POSITION" and "PRINTERS' READY RECKONER," 50 cents BOOK," price \$3, and "SPECTO Duane St., N. Y., and all type-useful works ever published for "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price \$1. Just published.

A PHOTO-ENGRAVER who is in charge of the photo department of one the largest printing houses for the last eight years wishes to make a change. Is a practical man in all branches, including halftone and color work. First-class references. Address "W. B.," care INLAND PRINTER.

A LL-ROUND MAN wants steady position in job office or foremanship of country newspaper; strictly temperate. Address "TRIPLE X," care INLAND PRINTER.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

FOR SALE—Well established job office in one of the best small cities of Wisconsin. Good plant, good business and best reasons for selling. Great bargain if you have cash. Address "A. B. C.," care INLAND PRINTER.

FOR SALE-1½ horse-power Cooper steam engine in good shape. Will sell cheap. Address O. L. ENGLE, Anderson, Ind.

FOR SALE CHEAP—Two sets electrotype patent blocks, 32 pages in each, 3½ by 5½ and 4½ by 8½ inside measure; 500 pounds sectional metal blocks, with 87 hooks and 95 catches; 1 Garden City 32-inch hand-power cutter; 33 fonts poster type; 1-Hoe cabinet; 1 font long primer old style, 600 pounds; 60 fonts job type; 1 dozen brass galleys; 100 pounds slugs, etc. Address "X," care INLAND PRINTER.

JOB PRINTER wants permanent position. Total abstainer, good printer and a "stayer." Address "ALL-ROUND MAN," care INLAND PRINTER.

MOLLIE AND THE BABY must eat, so I desire a permanent position in job office or foremanship of country newspaper. Address "JIMMIE," care INLAND PRINTER.

PARTNER WANTED with some capital in German weekly.

Must do editorial work and soliciting. Printer preferred. Address "GERMAN," care Inland Printer.

POSITION WANTED—As manager or foreman of good job or news plant by practical printer. City and country experience. Accustomed to handling men, managing, estimating and buying. Is fair pressman. Best of references. Address "N.A.," care INLAND PRINTER.

POSITION WANTED—By practical printer as job compositor or foreman. Sober, steady, union. References. Address "I. B. I.," care INLAND PRINTER.

PRACTICAL PRINTER, thirty-six years old, great executive ability, desiring change, wants position as manager or superintendent. At Chicago and New York references (Theo. I., De Vinne, for instance). Address "ALPHA," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SER-GEANT, 206 East Tenth street, New York city, New York.

PARTNER WANTED—In electrotype and stereotype foundry, established sixteen years. Have all the latest improved machinery; no competition. A splendid offer. Address T. A. SI, ATTERY & BRO., 104 Gravier street, New Orleans, I.a.

SITUATION WANTED—A first-class proofreader (practical printer), capable of editing weekly paper, local work or copy-reading on daily, desires situation on newspaper in far West, where merit and hard work would be appreciated. California, oregon or Washington preferred. Address "SCISSORS," care INLAND PRINTER.

SITUATION WANTED—By a young job printer of eight years' experience. all-round man; has had charge of city office; temperate and steady. Address, stating wages, etc., "PRINTER," 8 Grand street, New London, Conn.

SITUATION WANTED—By a young lady in printing office. Has had 3½ years' experience as bookkeeper and copyholder. Can give good reference. Address "C. A. R.," care INLAND PRINTER.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of The Inland Printer, if in good condition. Will pay cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—Printers and solicitors make \$100 with a holiday souvenir. Only \$4. Eight pages. "Dummy" free. VIM PAPER vv souvenir. Only \$4. Eight pages.

WANTED—Steady "sit," by thoroughly competent news and job printer of eleven years' experience. Strictly honest, temperate and industrious. In short, am a "hustler." Best of references. Familiar with local work, proofreading, etc.; competent to take charge of mechanical department. Address, stating wages, ERNEST HEDRICK, Tecumseh, Neb.

WHAT NEWSPAPER or printer wants reliable man to edit copy, read proofs, gather news, write articles, attend advertising and subscriptions, keep books, purchase supplies, etc.? Eastern town preferred. Salary must be good. "CORBETT," care INLAND PRINTER, or 130 Orient avenue, Jersey City, N. J.

PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U.S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE." FRANKLIN H. HOUGH, Washington, D. C.

NEW TINT BLOCK PROCESS.

Great Boon to Printers. A Help to Artistic Printing.

Our new Tint Block Process enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the whole process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work and produce elegance and effect in commercial printing with the greatest ease and dispatch.

Absolutely no experience required, as every job printer can use the process successfully; for this reason it especially commends itself to small printing offices, that have not the facilities which necessarily exist in larger establishments, as every job printer, with a little intelligence, can by the use of our Patent Tint Plates, Tools and Book of Instructions, do his own engraving, and produce tint blocks of all kinds in a variety of designs, for single letters or whole forms, with as much dispatch as he can set display composition, and at trifling expense.

PRICE OF THE PROCESS.

The price for an entire outfit is \$15.00, with right to use the process, and includes six plates 10x13 inches each (four plain plates and two designed plates), instruction book, tools, bottle of hardening solution, correcting

Testimonials of progressive representative printers from all parts of United States who are users of the process, together with samples of ir work, sent upon receipt of stamp.

Export orders will receive prompt attention.

EVELYN PATENT TINT BLOCK CO., BALTIMORE, MD.

The Elite Manufacturing Co.

DEAR SIRS,—I received your Elite Rule Bender some two months ago and am so well pleased with it would not think of doing without for any consideration. It is the handiest tool in the office.

Respectfully and fraternally,

E. D. McKOWN, Treasurer.

HINTS ON RULE BENDING,

ELITE MFG. CO., Marshall, Mich.



Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

HARRISBURG, PA., August 20, 1893.

MR. A. A. STEWART, Salem, Mass.:

Dear Sir,—I received copy of "The Printer's Art" on the 1rth inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all. MARCUS D. HOERNER.

A Book for Printers—113 pages, in colors, 6 x 8 thes, oblong. Paper covers, \$1.00; cloth, \$1.50.

A. A. STEWART, Box 155, Salem, Mass.



TYPOGRAPHIC NUMBERING MACH



The **only** type-high machine practicable for **general** use.

The only automatic numbering ma-chine operated without characters preceding the figures.

No plunger to cut or tear the ink rollers.

No "friskets" required.

All parts steel and interchangeable.

Automatic throughout. Absolutely accurate.

Every machine guaranteed.

BATES HAND NUMBERING MACHINE

(DIAL SETTING MOVEMENT.)

NUMBERS CONSECUTIVELY.

DUPLICATES OR REPEATS.

COMPLETELY AUTOMATIC.

Steel Figures. Perfect Printing.

Absolutely Accurate Work.

Weight, 16 Ounces. Compact and Durable.

EVERY MACHINE FULLY GUARANTEED.

The work of these machines is warranted equal to that of the finest paging

4 Wheels, \$14. 5 Wheels, \$16. 6 Wheels, \$18.

SEND FOR CIRCULARS.

BATES MFG. CO.

EDISON BUILDING,

BROAD STREET, NEW YORK, U.S.A.



Hard Times

Never have and never will stop the festive dancer. We believe this, and while others have reduced stock and variety of designs, we have placed in stock a larger assortment than ever before.

For the Dance:

Invitations, Programs, Souvenirs.

For Literary and Special Occasions:

Folders appropriate for Societies and Clubs.

For Home and Society:

Correspondence Stationery and Visiting Cards.

For the Marriage Event:

Wedding Note and Cards, Engraving and Plate Printing.

For the Banquet:

Menus, Japanese Napkins, etc.

For the Wise and Stout-hearted Advertiser:

... CALENDARS...

The Best Advertising Medium.

Truly,

J.W. Butler Paper Company,

Chicago,

216-218 Monroe St.

November, 1893.



A WISE BUYER

Gets the best obtainable for his money. You can secure the best if you buy the inks manufactured by the **Queen City Printing Ink Company**, Cincinnati, Ohio. These inks have no equal for general or special work. A postal card will secure specimens of half-tone work printed with H. D. Book ink that cannot be excelled. Chicago office, 347 Dearborn Street.

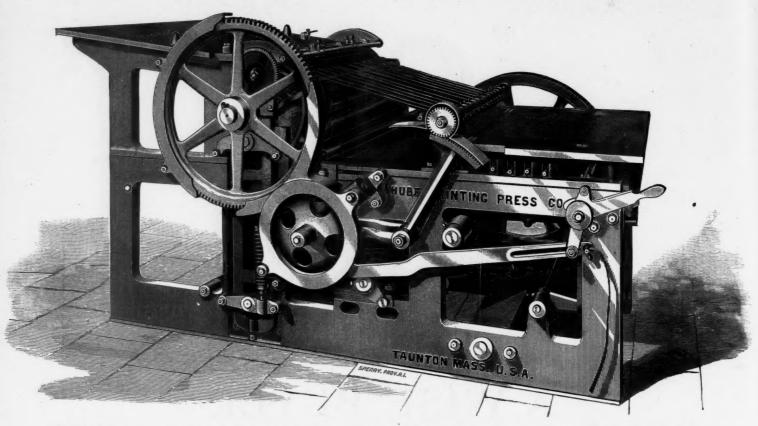
The Huber Grank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.

Front Delivery, Table Distribution.

Back Delivery, Table or Drum Distribution.



There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds. The impression is sharp and solid, and the bed and cylinder are warranted not to spring or give way in the least degree. The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

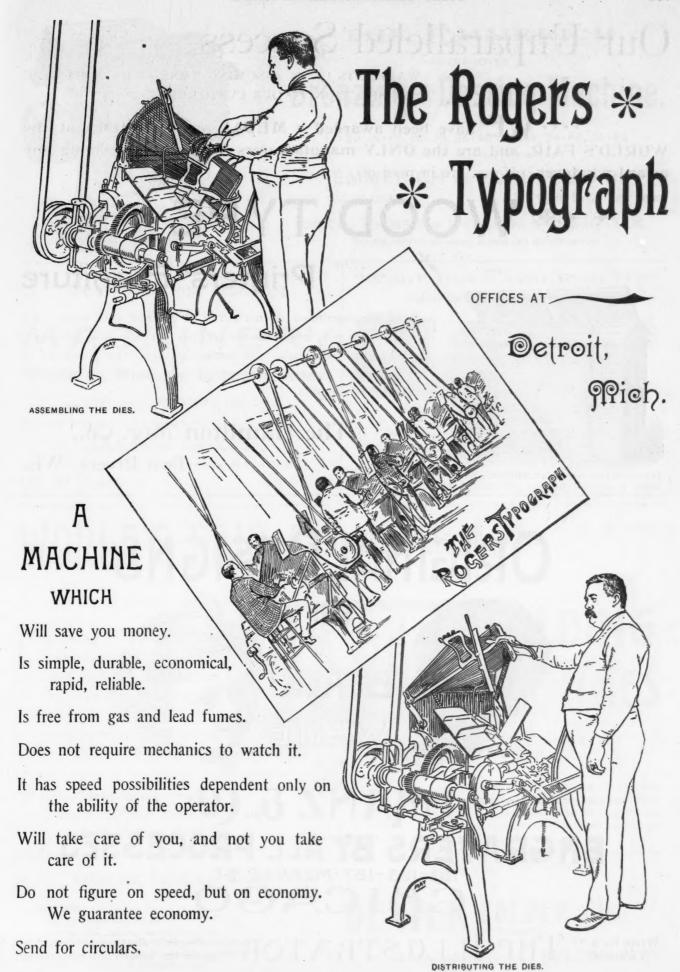
SIZES.				DIMENSIONS, WEIGHT AND SPEED.					
		Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.
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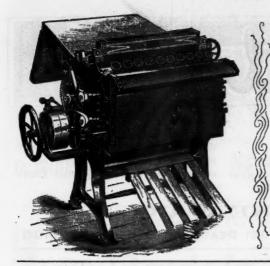


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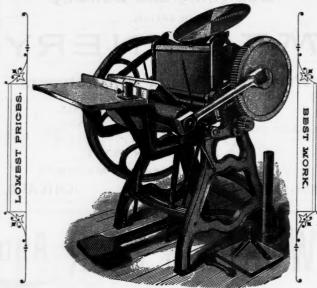
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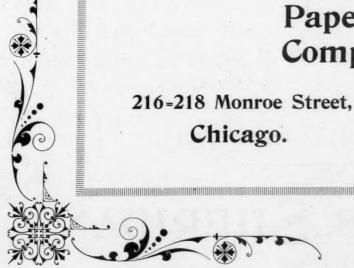
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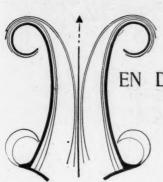
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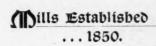
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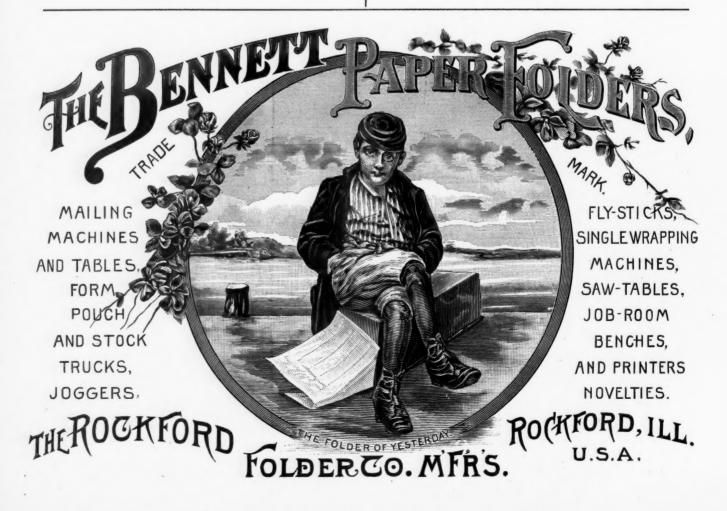
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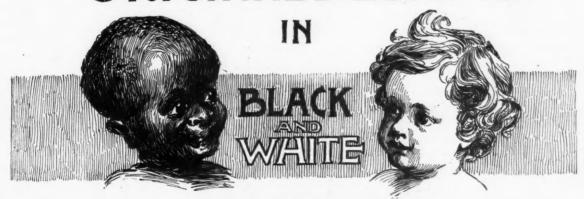
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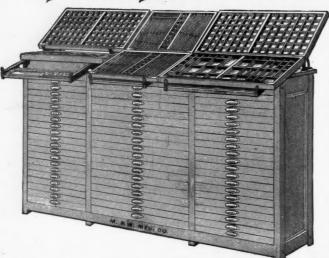
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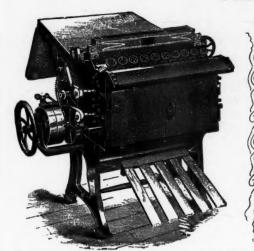


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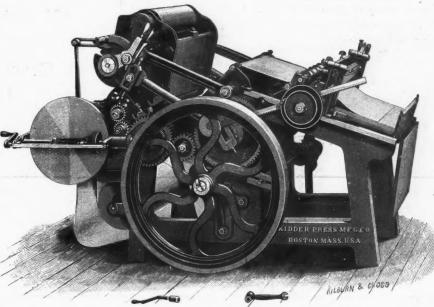
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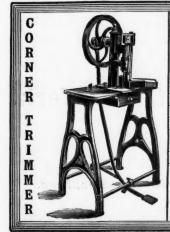
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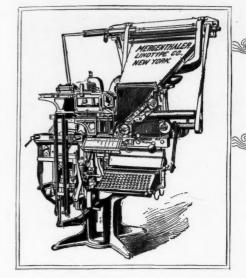
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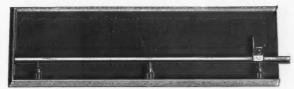
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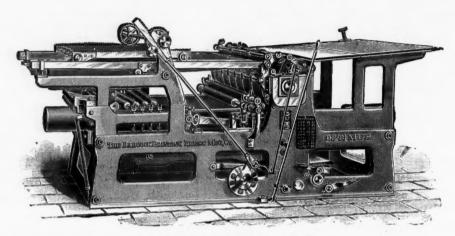
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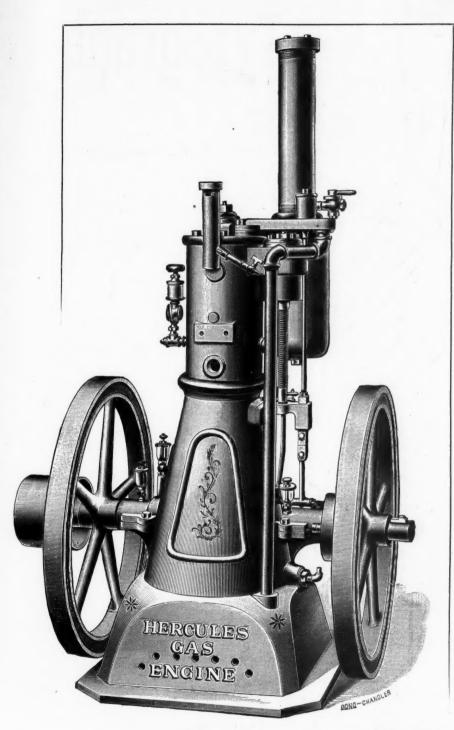
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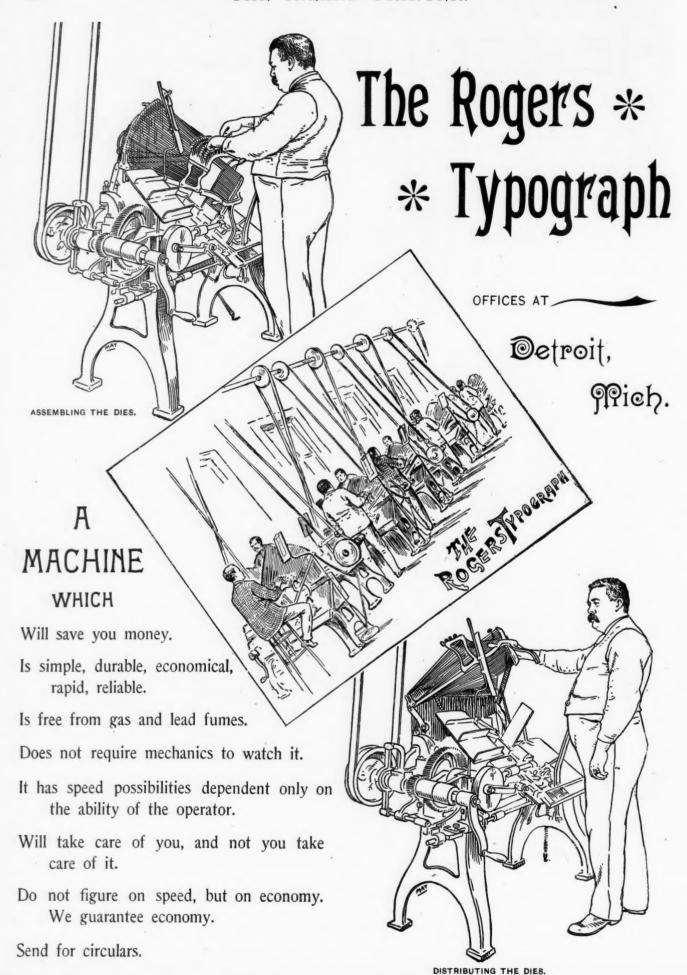
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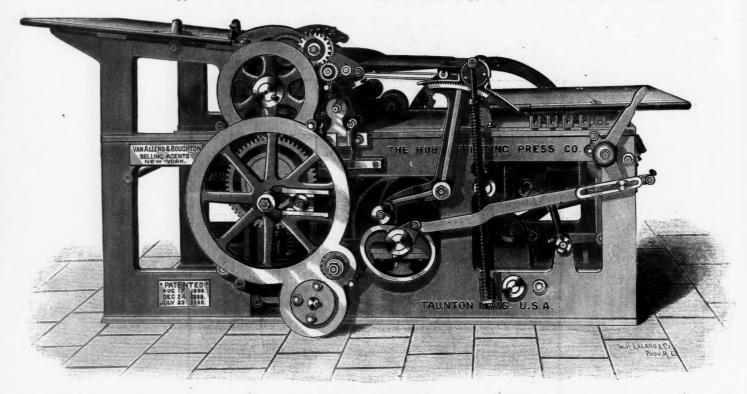
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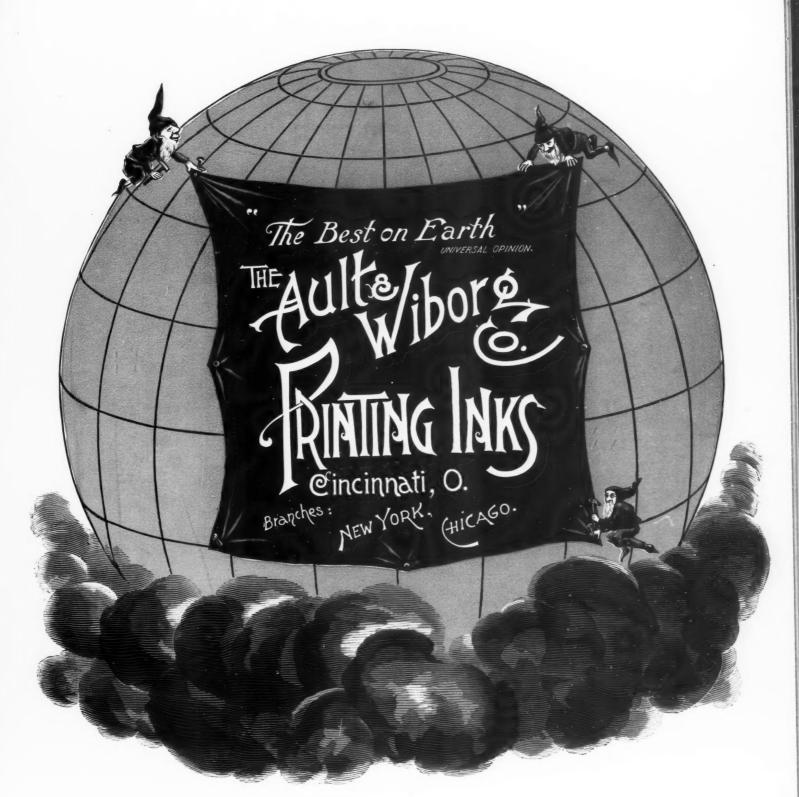
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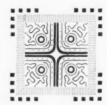
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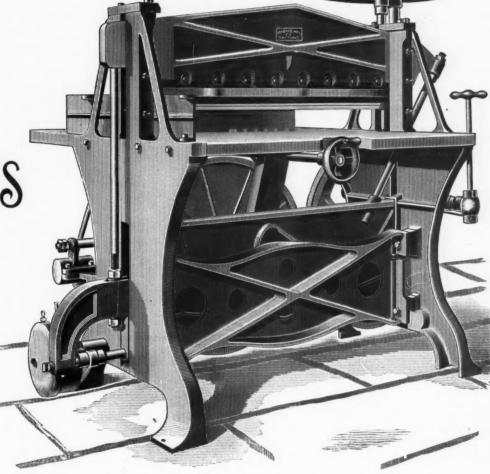
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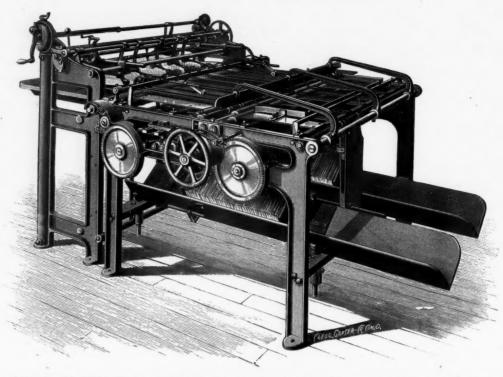


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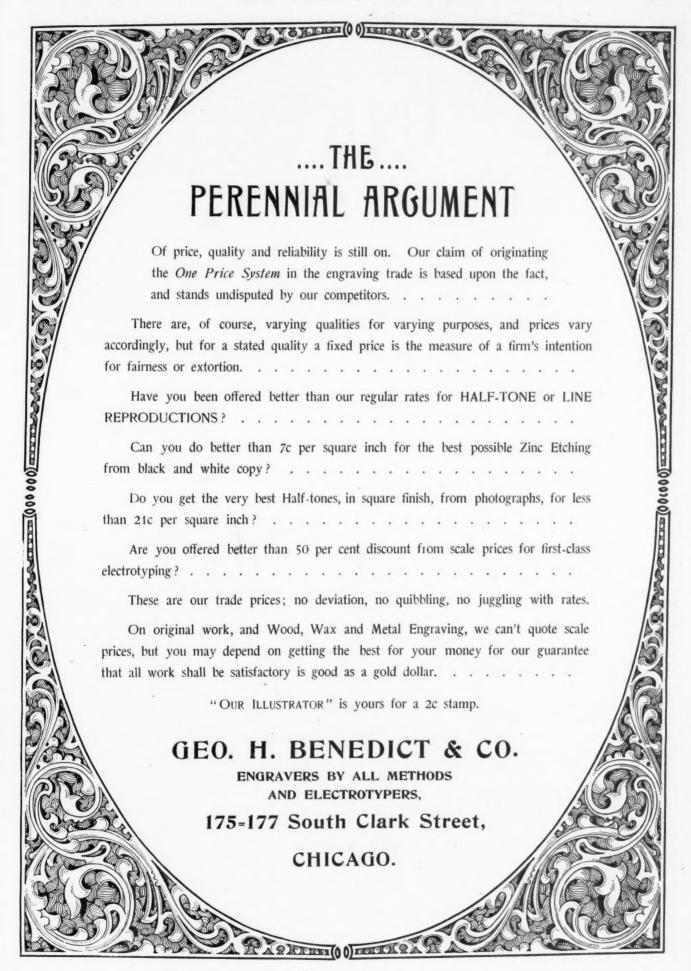
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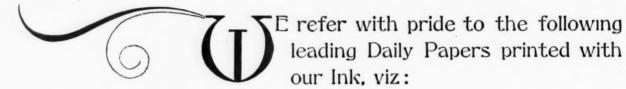






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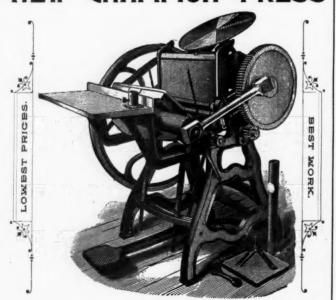
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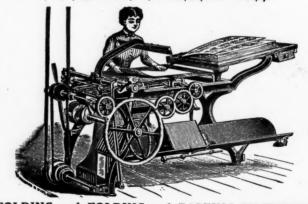
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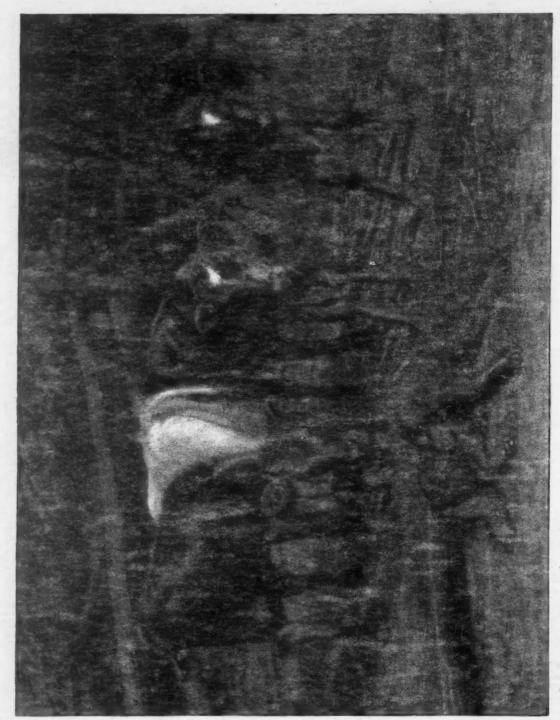
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